

# THE CURRIER GALLERY OF ART

192 ORANGE STREET  
MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY  
DIRECTOR

July 9, 1962

Dr. and Mrs. Milton Kramer  
c/o The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Dr. and Mrs. Kramer:

Now that John Marin in Retrospect has closed and most of the paintings are en-route to their owners, I would like to express on behalf of the trustees and staff members of The Corcoran Gallery of Art and The Currier Gallery of Art our deep appreciation for your generous assistance in making this exhibition a reality. It was our good fortune to secure many important examples of Marin's work, thus making the exhibition a truly meaningful contribution to a broader and deeper understanding of this significant American.

While on view in Washington the exhibition attracted a very large audience and although our public in New Hampshire is considerably smaller, I can assure you that it has been no less appreciative of this opportunity for seeing Marin in depth. During May we experienced a strong increase in attendance and this also carried over into June, as more and more people became aware of this important event.

Within two or three days at the most, I am sure your picture will reach you. Once again allow me to thank you for the support you gave this exhibition.

Sincerely yours,



CEB/rp

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SHAKER COMMUNITY, INC.  
HANCOCK, MASSACHUSETTS  
AN AMERICAN HERITAGE

July 5, 1962

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

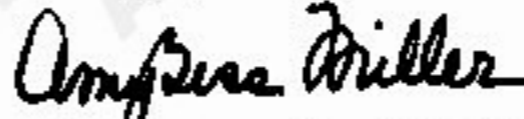
Dear Mrs. Halpert:

The luncheon for the Garden Club of America held here at the Village on Tuesday, June 26th, was a great success and we are indeed grateful to you for your generosity in loaning us the Shaker items which, together with others from our own collection, formed the centerpieces for the forty-seven tables.

I am not quite clear as to your wishes concerning these objects but hasten to say that we will be able to return them to you if this is what you have in mind. We would of course plan to have them sent to Newtown when you were there and will await your instructions in this regard.

As I said to you on the telephone I do hope you will be able to visit us sometime this summer and that I will know in advance in order to be here personally and show you around. With very kind regards and many thanks for your assistance, I am

Sincerely yours,



Mrs. Lawrence K. Miller  
President

abm/ec

P.S. - Until we hear from you what the appraisal of the Sheeler collection is, would you tell us what amount you wish us to have placed on it for insurance purposes?-ABM

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DEPARTMENT OF STATE  
WASHINGTON

July 12, 1962

Dear Edith:

Many thanks for your billet-doux of July 6th. Leaving for Europe tomorrow, I am in the last minute throes of getting ready. Since the enclosure has a certain eloquence in itself, you may be indulgent of my haste.

Best regards.

*Yrs,  
May*

*P.S. David Lloyd Kasper's check if our arithmetic is correct, covers insurance and transportation.*

Mrs. Edith Gregor Halpert,  
Eden Hill Road,  
Newtown, Connecticut.

*811.14*

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## THE NEWARK MUSEUM

49-49 Washington Street / Newark 1, New Jersey / Telephone Mitchell 2-0011

July  
Ten  
1962

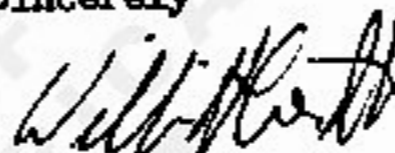
Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

I am writing to let you know that we have now collected the fourteen by six and one-half-foot oil painting by Ben Shahn which Mr. Arthur Stanton is offering to us from the Volkswagen Showroom on East 58th Street. I understand that he has requested an appraisal from you, and he has asked me to inform you when the picture was here. We are most grateful to Mr. Stanton for his generosity, and we feel the painting will be a fine addition to our collection as a unique work by an outstanding New Jersey artist.

My best wishes to you for a very pleasant summer.

Sincerely



William H. Gerdts  
Curator of Painting  
and Sculpture

ilc

GRAHAM

1014 Madison Avenue, New York 21, N.Y. LEhigh 5-5767  
Modern Painting and Sculpture

Feb. 1958

TO WHOM IT MAY CONCERN:

The Art Information Center is a new. There is no information  
now in the country to help artists or dealers find  
reputable galleries to represent their work. Dealers and  
established galleries do not have the time or the facilities  
to provide this service. Only the Art Information Center  
is available to the growing number of artists and  
dealers who are a constant source of new work. The  
center is reliable and knowledgeable in order to help them  
sell their work, not only to the right people, but to the right people.

*John T. Wehrman*  
For the Center

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may be published 60 years after the date of sale.

317-  
AP/1-6263

July 12, 1962

Mrs. A. W. S. Herrington  
4500 North Kessler Blvd.  
Indianapolis 8, Indiana

Dear Mrs. Herrington:

Your letter of July 3rd was forwarded to my summer home but I was in Iowa for several days and have just returned. This explains the delay in my reply.

Indeed I remember you well and am delighted to hear from you. Also I will be very happy to see Shahn represented in Indianapolis with such an outstanding (and rare) example of his work. His later paintings will be available as they are produced in the future but such an outstanding work of the earlier period may never appear on the market.

I have put a reserve on the gouache of Walker and Walsh until September 5th when we reopen the Gallery. However, I must advise you that under no circumstances does the Gallery make any reductions on prices. We have been fighting the "art for investment" campaign so rampant today with all the stock reports quoting prices (frequently false) and have increased our prices, as we had in the past, on an annual basis--a very small rise in each instance. In view of the fact they are acknowledged as "Masters", our prices are completely out of scale in relation to others, including younger artists who have been strongly influenced by them. Thus we have continued our 36-year old policy of quoting a final sale price originally and making no reduction under any circumstances. I thought I owed you this explanation. In any event, the picture will be held as I mentioned but if you would like to write to me before the first of September, I can be reached at my summer address: Eden Hill Road, Newtown, Connecticut.

Sincerely yours,

EGH/ab

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Proin

*Dory Langdon Review*

July 18, 1962

Dear Dory -

Having had no reply to my June 4th letter I assume that you are cross with me despite my devout apologies, etc., about the mistaken identity. I promise again that I will make it up in the not too distant future.

Sara Kuniyoshi, the widow of Yasuo, is planning to spend some time until July 27th in Hollywood as a guest of Mrs. Hal Findlay of 2966 Passmore Drive, and will then depart for San Francisco and Seattle.

She is one of the most delightful people and I know that you and Andre will like her immensely and that a meeting will be of mutual pleasure. I am sure you will win her over completely and maybe at some future time when you are ready for a Kuniyoshi we will wangle a hot number from her.

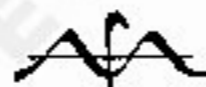
If you feel so inclined would you communicate with her directly at the address given above? I would be most appreciative.

Meanwhile my love to you both.

EGH:gs

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# THE AMERICAN FEDERATION OF ARTS



41 East 65th Street, New York 21 • YU 8-7700

July 9, 1962

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Rene d'Harnoncourt  
Dudley T. Eashby, Jr.  
Allan D. Enell  
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Katharine I. Graves  
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David M. Solinger  
Eloise Spaeth  
Edward D. Stone  
James Johnson Sweeney  
Hudson D. Walker  
John Walker  
John W. Warrington

## DIRECTOR

Peter Pollack

Mrs. Edith Gregor Halpert  
c/o The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

The American Federation of Arts is currently assembling an exhibition of American post-Civil War and early twentieth century paintings titled **AMERICAN TRADITIONAL PAINTERS: 1865 - 1915**. Selected by Lloyd Goodrich, Director of the Whitney Museum of American Art, the exhibition will travel to museums throughout the country, among them the following, for the period October 1962 - May 1963:

J. B. Speed Art Museum, Louisville, Kentucky  
Columbia Museum of Art, Columbia, South Carolina  
Columbus Gallery of Art, Columbus, Ohio  
Frye Museum, Seattle, Washington  
Salt Lake Art Center, Utah

The exhibition will include about forty oils by such artists as Martin and Wyant of the Hudson River School, Brush, Chase, Dewing, Thayer, La Farge and Vedder, and pioneer impressionists Hassam, Twachtman and Weir. Among the works which we hope to include in the exhibition and which we understand is now in your collection is the following:

"Colossal Luck" by William M. Harnett

Would you be kind enough to consider lending this work to the exhibition? Loan agreement forms are enclosed in the hope that it will be possible for you to lend. One copy of the form is for your files; the other is to be filled in, signed and returned to us. An early reply would be appreciated.

AFA

July 17, 1962

Judge Millard Midonick  
13 E. 36th Street  
New York, N. Y.

Dear Will:

I have just returned from Iowa where I lectured to the corn fed boys and girls, also from Hermon where I had to attend a Trustees' meeting at the Shelburne Museum. So goes my vacation but I am determined that after next week I will remain in this quiet haven with no trip interruptions.

When I opened my dictation folder I was a little startled to see a letterhead reading "Domestic Relations Court" wondering for a second where and how I have sinned but was immediately relieved when I read your very nice letter. I am delighted that you and Mrs. Midonick plan to accept my invitation. I expect to remain here fairly consistently hereafter and will welcome a call from you.

Best regards,

Sincerely yours,

EGH/ab

P. S. Incidentally, am I, or am I not an honorable woman? Will it be all right for me to put on a Folk Art Exhibition in September without being finger printed again and appearing on a WANTED picture.

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July 20, 1962

as her reservation of the remaining undivided 90 percent interest. It would further provide that she shall be obligated each year thereafter to transfer an additional undivided 10 percent interest, subject to her reserved life estate. However, she may transfer more than the 10 percent interest in any year if she so desires. Upon her death, Corcoran will automatically become vested with the entire ownership of all the art objects.

Mrs. Halpert will deliver possession of the art objects to Corcoran upon completion by Corcoran of specified alterations with respect to the wing to be set apart for the collection. She will reserve the right to obtain and hold possession of any or all of the art objects at any time or times during her life; to lend them to Corcoran during her life; and to transfer a part or all of her reserved life estate to Corcoran.

Downtown Gallery will likewise transfer immediately an undivided 10 percent interest in the art objects which it is giving, subject to its reservation of an estate for the life of Mrs. Halpert. Downtown Gallery will also be obligated each year thereafter to transfer an undivided 10 percent interest in the art objects which it is giving, subject to its reserved estate for Mrs. Halpert's life. As in the case of Mrs. Halpert, Downtown Gallery will deliver possession to Corcoran, reserving the right to obtain and hold possession of any of the art objects during the life of Mrs. Halpert, with entire ownership passing on her death.

The agreement will require Corcoran to observe all of the foregoing, as well as additional provisions with respect to setting apart a portion of its building for the collection; renovation of the area; prohibition on sales of the art objects for twenty-one years without consent of the donors; employment of a curator approved by Mrs. Halpert; appointment of an acquisitions committee of which Mrs. Halpert will be a member; etc. In the event of default by Corcoran as to any of the foregoing within twenty-one years after the date of the agreement, Mrs. Halpert, or her designee after her death, shall have the right to declare the gift forfeited as to the art objects given by her, and Downtown Gallery shall have the right to declare like forfeiture as to the art objects given by it, whereupon the gifts shall be deemed automatically transferred to the Edith Greger Halpert Foundation (granted tax-exempt status by the Treasury Department) which shall be deemed substituted for Corcoran under the agreement.

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July 17, 1961

Mr. James S. Schramm  
P. O. Box 727  
Burlington, Iowa

Dear Jim:

It was good to hear from you.

Indeed I shall be delighted to help you in creating more wall space for future acquisitions. Unfortunately I don't have any of my records with me and will have to wait until I get to New York and check the current figures particularly in connection with the Rattner which was not acquired through us. Also I think it would be best to obtain the figure on the Reuben Tam from Charles Alan, or if you prefer I can get in touch with him directly, again when I am in New York. Calder is handled by Klaus Perls. I can get the information from him also if you so desire, but it will be necessary to obtain from you a photograph and dimensions. Perhaps you can also send a photograph of the Rattner giving me the date of the painting. Thus heeled I will be able to give you all the data you desire in one fell swoop.

Yes indeed it was a delightful evening at Rosalie's and I so enjoyed seeing you even for the short period. Please give my best to Dorothy.

Sincerely yours,

EOH:gs

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Mrs. Edith Halpert

- 2 -

Thanks so much for your good help. Hope you are having as delightful summer weather as we are. We haven't needed the air conditioning in our home all summer and the thermometer goes down to the sixties at night.

Love and kisses,

  
James S. Schramm

JSS/jw

P. S.: At a meeting of the Des Moines Art Center Board of Trustees last Tuesday, I had the first opportunity to see the several pictures you have given them. You are most generous. They add a great deal to the Art Center's collection.

C.C. to Newtown

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RUBIN, BAUM & LEVIN

Mrs. Edith Halpert

-2-

July 19, 1962

concerning this?

Thanks very much for your invitation. I regret that it does not appear that we will be able to make it because Barbara will be returning home shortly, and that would make it very difficult for us.

I hope you are enjoying a well deserved rest in Newtown.

Cordially,

*True*

FB:dg  
Enc.

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Iroquois False Faces  
Six Nations Reservation, Ontario

Wm Guy Spratt,  
P.O. Box 544,  
Calabona, Ontario, Canada



Please: return if not interested.  
Thank you!

artists  
mix.

card-gallery closed  
sent 7/18  
as

10219 Tarpon Drive  
St. Petersburg 6, Florida  
July 14th, 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert  
The Downtown Gallery  
32 E. 51st Street  
New York, New York

Dear Mrs. Halpert:

I recently had occasion to send two canvasses by Mr. David Anderson, to a Mr. William Poplack, in Detroit Michigan. Mr. Poplack was in New York at the time and a number of his associates in the Art world were interested enough in Mr. Anderson's work, to suggest that we contact you in New York.

Mr. Anderson is a young painter whose genuine talent and professional competence has earned him the respect of both critics and fellow painters.

This diversified talent is difficult to place in one particular niche, since it ranges from realistic, yet highly imaginative figure studies, through semi-abstracted figures, landscapes and still lifes. Although the realm of non-objective painting is not his particular interest, he has none the less worked successfully in that field. Regardless of the subject material, Mr. Anderson's work displays a poetic sensitivity, coupled with an affinity for the "sumptuous surface."

A partial list of his competitive accomplishments is as follows:

- 1958- Award from Florida Federation of Art- painting traveled with their Circuit show.
- 1959- Shown in 9th Annual National Exhibition-Sarasota Art Association.
- 1962- Commissioned by the Huguenot Society to execute a 3'x5' panel, which is hanging in the Capitol Building in Tallahassee.

Mr. Anderson is represented in private collections in Miami, Birmingham, Washington D. C., Chicago, Detroit, and New York. He has been given one-man shows throughout the Southeast, as well as in New York City.

We are extremely interested in selling and showing his paintings through your gallery. May we hear from you?

Very truly yours,

*Edith Marsh*  
MRS. STAN MARSH

KM:SM

New York Fridays but any  
other time during the week  
(or the week after) would  
be good for me.

So do let me know.  
The phone here is PL 3-0412  
I could come on that  
early (!) train - 8:00<sup>AM</sup> or so  
so I recall.

Sincerely,

Gratia Bruder

P.S. How is the maid situation?  
Good & here.

LAW OFFICES OF  
RUBIN, BAUM & LEVIN

MAX J. RUBIN  
FREDERICK BAUM  
ABRAHAM G. LEVIN  
JACK C. FRIEDMAN  
IRVING CONSTANT  
BERNARD STEBEL  
IRWIN H. MOSS  
RONALD GREENBERG

350 FIFTH AVENUE  
NEW YORK 1, N.Y.  
LONGACRE 5-2424

July 2, 1962

Mrs. Edith G. Halpert  
Eden Hill Road  
Newtown, Connecticut

Dear Edith:

I telephoned Hamilton last Wednesday to expedite the Corcoran matter. He told me that he would have an informal meeting with some of the Trustees to discuss the proposed agreement and that he would write me very shortly. I have received a letter in which he states that the Trustees were most enthusiastic and there are very few questions as to the agreement.

His first point is that on page 5, paragraph (e), he would want it made clear that the expense of the preservation, conservation, restoration and safeguarding should only relate to those items after they have been received by the Donee and are in its possession. I certainly would not agree to this insofar as safeguarding of the items from theft or loss is concerned, since the insurance to cover this should be carried by Corcoran and not by you. Beyond that, I think it certainly would be advisable from your viewpoint that you should not have any liability as to any of the items by reason of any damage while they are in your possession.

His next suggestion is that on page 7, paragraph (j), there be omitted the words in the third line "who shall be approved by" and there be substituted for those words, the following: "Prior to any appointment, Donee will consult with". The change as worded does not make sense, as you will see by checking the wording of paragraph (j). However, the purpose seems to be to change the provision so that your approval of the Curator shall not be required but that Corcoran need only consult with you prior to designating the Curator.

In explanation of the last suggestion, Hamilton stated:

"One or two of the Trustees are concerned about the cost of the Curator and they first suggested that words be inserted that would limit his salary or would provide that his sal-

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the preston gallery

3 east 63rd st., new york 21

telephone 2-9874

July 5, 1962

Art Information Center  
863 Lexington Ave.  
New York 21, N.Y.

Gentlemen:

I should like to go on record that during our brief experience in the art gallery business, the Art Information Center has proved to be a valuable and helpful service.

In view of the increasing number of galleries, artists and art buyers, the Center's services are more important than ever, and I hope that it finds the support needed to continue its important function.

Sincerely,



Charles Preston

CP:1

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531 Madison Avenue, New York City 21, N. Y.

20 July 1962

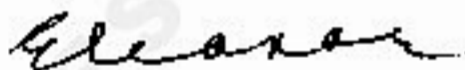
Mrs Edith Gregor Halpert  
Eden Hill Road  
Newtown, Connecticut

Dear Edith,

Thank you for your letter and for your kind invitation to visit you in Connecticut. However, as soon as Lee gets back from his trip I will be taking off for the Vineyard for a much-needed rest, but I do hope that at some time in some year that I will have the opportunity to visit you at your country home about which I have heard such lovely things.

I do hope that it will be possible to work out something about the Stuart Davis in Seattle and hope that they will agree to an exchange if you can obtain one for us. Naturally, S. C. Johnson & Son will pay any necessary expenses in connection with it.

Sincerely yours,



Eleanor H. Hedge

EH:js

July 17, 1962

Mr. Marshall M. Reisman  
215 Roycroft Road  
Syracuse 14, N. Y.

Dear Mr. Reisman:

I am sorry you have been disconcerted by the appearance of a reproduction of "Tricicut". As I was away I did not see the New York Times of the 11th. If you can send the clipping to me, I shall be grateful.

However, if you will refer to your original invoice from us, you will note that the artist retains reproduction rights on all his pictures and has the privilege of making it available where he sees fit. This is a common practice and in most instances the owner of the original picture is pleased. As a matter of fact, in Europe it is regarded a plus and is interpreted as an enhancement of the picture's value.

Usually when I know that a reproduction is to be <sup>shown</sup> ~~shown~~, I advise the client accordingly, and regret that Shahn did not get in touch with me in advance. He generously often makes available his work to other cultural groups. I hope you really don't mind.

It is so nice to be away from the city and the general clamor (not glamour) of the art world.

My very best regards.

Sincerely yours,

EGH/ab

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50 East 68 Street  
New York, New York  
July 16, 1962

The Downtown Gallery  
32 East 51 Street  
New York, New York

Gentlemen:

I would appreciate your adding my name to your mailing list. Please send any brochures or correspondence to me at 50 East 68 Street, New York 21, New York.

Sincerely yours,

  
R. Glenn Bernbaum

RGB/sr

July 13, 1962

Museum of Modern Art  
11 West 53rd St.  
New York 19, N. Y.

Attention: Mr. Palmer

Dear Mr. Palmer:

I know that you must be fed up with me with all my requests for the return of paintings but I am terribly involved with the Corcoran plans and would like, if possible, (this is not imperative) to have the water color by Joseph Stella entitled: ABSTRACTION sent back in time for shipment to Washington in early September.

Will you please let me know if this is feasible?

Sincerely yours,

EGH/ab

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July 18, 1962

White House Historical Assn.  
Interior Dept., Rm. 1013  
Washington 25, D. C.

Gentlemen:

Will you kindly send me one copy of your  
booklet "The White House"? I enclose my  
check of \$1.00 in payment, and thank you.

Sincerely yours,

EGH:gs

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July 5, 1962

Dr. Robert Charles Levy  
3180 Lake Shore Drive  
Chicago 14, Illinois

Dear Dr. Levy:

Your letter was forwarded to me at my summer home as I made arrangements with the Post Office to do so throughout the summer.

I am pleased that you and Mrs. Levy are still interested in the Stuart Davis painting of "Gravesend". Here in the wilds I have no records and cannot recall the price I quoted. However, whatever it is, I believe you know that we have maintained the unique policy of quoting the final price in each instance and have never been known to make a reduction. Our prices are way below the market value and we prefer to maintain that policy as well so that the right people get the right pictures and that the art market isn't converted entirely into the stock market. This is a rough battle we are engaged in but certainly there are enough "art lovers" to help us in the big fight of today.

The Gallery is closed until September 5th but all communications will reach me. I hope you break down and acquire the very handsome Davis which I remember in great detail except for the price.

It was so nice seeing you. I hope you will visit us early in the Fall.

Best regards to you and Mrs. Levy.

Sincerely yours,

EGH/ab

\$ 1900

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## ARTHUR R. FREEMAN

INSURANCE BROKER AND ADVISOR  
TO INDUSTRY

TELEPHONE MURRAY HILL 3-8570-71  
3-12-13-14

10 EAST 90TH STREET  
NEW YORK 18, N. Y.

July 5th, 1962

Mrs. Edith G. Halpert  
Eden Hill Road  
Newtown, Connecticut

Dear Mrs. Halpert:

Re: Downtown Gallery Inc.,  
Damage to Painting - \$6,000.00

Please be advised that we have been informed by the Great American Insurance Company that loss draft in payment of the above captioned loss will be forwarded to your office shortly.

Trust you find the above in order and should you not receive this loss draft within the next two weeks, please do not hesitate to advise the writer for our further attention.

Very truly yours,

ARTHUR R. FREEMAN

*Sara Greenberg*  
Sara Greenberg - Loss Dept.

SG:

ROSE ART MUSEUM

Brandeis University, Waltham 54, Massachusetts

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 2, 1962

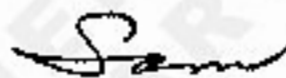
Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

Apparently, the art exhibition at the Seattle World's Fair has been such an enormous success that the fair authorities feel it would be very important to continue the "Art Since 1950, U. S. A." show through the termination of the fair on October 21st. This would necessitate moving the Brandeis exhibition dates at the Rose Art Museum ahead to November 20th through December 23d.

I would like, therefore, to ask you to extend your loan for this additional period.

Very sincerely yours,



Sam Hunter

SH/ms

JAMES S. SCHRAMM POST OFFICE BOX 727 BURLINGTON, IOWA

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July 10, 1961

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

Do and I are considering giving a few things to some of the colleges and institutions which are endeavoring to build up collections of their own and in which we have a special interest such as Amherst, Grinnell and the Des Moines Art Center. If we continue to buy things as we seem to have to do, we must make wall space (or closet space) and keep our taxes down. We don't have a single thing that we are not very fond of but we have made a list of items which we might conceivably part with, though reluctantly. These include Ben Shahn's drawing "Frog Monster" 16 X 12, his painting "Carbernetics" 13 1/2 X 21 1/2 and Rattner's "Of The Resistance" 25 X 21. You may not have seen the Rattner but it is a very beautiful painting done in the early or mid forties and was included in the recent Rattner show which toured the country.

Would you be good enough to write us valuations on these items for this purpose?

There is one other item with which you might help us and that is the Tam which we bought from you long ago titled "Forest and Fog" 24 X 20. This is a special favorite of both Dorothy's and mine, as is the Rattner and, to be sure the Shahn. Perhaps you would rather have me ask Charles Alan for a valuation on Tam but I am sure you are in a position to know and that you will remember this picture since we bought it from you.

Maybe you can help us also with a Calder. I'm not sure who handles him now. Years ago we bought a small mobile from Curt

2000.

July 12, 1962

Mr. Keith H. Baker  
Baker Paper Co.  
36 Broad St.  
Oshkosh, Wisconsin

Dear Mr. Baker:

Thank you for your letter which was forwarded to  
my summer address.

As you may know, the Gallery is closed during the  
months of July and August. When I return to New  
York in September I will refer to the Golden  
Encyclopedia of Art and check to ascertain whether  
we have a similar Shahn available and will advise  
you accordingly.

I hope that you are enjoying the "Marin".

Sincerely yours,

EGH/ab

rior to publishing information regarding sales transactions,  
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from both artist and purchaser involved. If it cannot be  
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July 6, 1962

Mr. Frederick S. Wight  
Director of the Art Galleries  
University of California  
Los Angeles 24, Calif.

Dear Fred:

What do you mean--"amiable letter"? I thought all my letters to you were affectionate!

I will certainly give you a good and characteristic example of a Price. At this distance from the Gallery I can't remember which paintings by Price are committed other than the two I am giving to Corcoran which will be exhibited during the months of September and October. Also I find no specification dates of your show in the correspondence I took with me. Nevertheless, when I am next in New York I will send you a photograph (I hope we have one loose in the files) of whichever of the abstractions is available.

At the moment the only trip I can think of is one to Iowa where for some idiotic reason I agreed to give a talk on the 9th. Next week end I have to travel around half of the East to get to Shelburne, Vermont, where I plan to tender my resignation as Trustee of Mrs. Webb's Museum. Boy! what happens when the second generation takes over is pretty ghastly. A dream is turned into a nightmare. This incidentally explains why I am doing all my giving myself. At least I am assured that no heir will change my ideas. The Gallery's experiences with clients and their children have taught me a great deal.

All this works in (I mean the dates) very well with the postponement of your trip. Do let me know more specifically when you plan to come East and when I shall have the privilege of your visit in Newtown.

As ever,

EGH/sb

# Archives of American Art

5200 Woodward Avenue • Detroit 2, Michigan • Telephone TEmple 3-7500

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E. P. Richardson, Director  
W. E. Woolfenden, Assistant Director  
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July 12, 1962

Mrs. Edith Gregor Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22  
New York

Dear Edith:

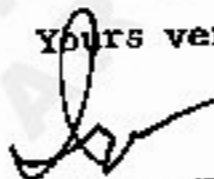
I believe you know that Doris and I have been active with the Archives of American Art for many years. I am writing to you on "company" stationery to ask a favor in their behalf.

Two years ago, the Archives held a very successful auction of paintings, art objects, antiques, etc., donated by individuals and galleries in the Detroit Institute of Arts. Several people were introduced to the collectors' circle in those few hours.

The Archives is holding its second auction this September in the Institute. We have already assembled many fine works, art objects, paintings, and other items of good quality.

I would like to ask you on behalf of the many friends you have in the Archives and your own interest in this organization if you would donate a painting or a drawing that can be used in the auction. Full credit will be given you and your Gallery in the catalogue, and, of course, as a minor solace, it is tax deductible.

Yours very sincerely,



Irving F. Burton, M.D.

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F

July 17, 1962

Mrs. C. L. Buchanan  
180 West 58th St.  
New York 19, N. Y.

Dear Mrs. Buchanan:

Thank you for your check.

I was very much amused with your letter as it gave the impression of a huge sigh of relief. I wish this were a more prevalent practice in the art world. I certainly appreciate your attitude. Enclosed please find a receipt.

As you know, the Gallery is closed during the months of July and August and we expect to reopen September 4th and hope to see you shortly thereafter.

Have a nice summer.

Sincerely yours,

EGH/ab

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 5, 1962

Mr. Henry D. Hill  
Berry-Hill Galleries  
743 Fifth Avenue  
New York 22, N. Y.

Dear Mr. Hill:

I took all my correspondence to my summer home and have just come across notes in connection with your visit to the Gallery.

Do be good enough to let me know whether you have made any decision as to what you would like to do so that I can make my plans accordingly.

My address during July and August is

Eden Hill Road  
Newtown, Connecticut

Best regards,

Sincerely yours,

STATE  
UNIVERSITY OF IOWA  
IOWA CITY, IOWA



Robert Knipschild  
Department of Art

July 22, 1962

Dear Edith:

Attached is a list of the gouaches which I shipped off to you last week. They sell for \$75 apiece.

Since your visit I talked with Charles and though, as I told you, he doesn't care to handle my gouaches, he nevertheless expects a cut. With your discount this leaves me with such a little bit that I would feel far better for you to simply have them. I still feel badly about that snotty ground floor group and perhaps this will partially make it up to you. Besides I never could understand higher finance.

Since you left we have had nothing but rain and the town and University have suffered much flooding -- we perhaps will need an Ark for our trip to Colorado. But despite weather we are assembling our camping equipment and looking forward to the whole venture. I, especially, am eager for some new scenery and what it will bring to my painting.

It was good to see you here in Iowa City and we sincerely enjoyed your visit -- hope your trip back was a pleasant one.

My very best,

Bob-

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SYLVIA JAFFIN LIESE  
Justice

DOMESTIC RELATIONS COURT

CITY OF NEW YORK  
135 EAST 22ND STREET  
NEW YORK 10, N. Y.

July 2, 1962

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 E. 51st Street  
New York 22, N. Y.

Dear Edith:

My warmest personal thanks for your welcome  
and generous and thoughtful message.

I deeply appreciate your expression of  
confidence and good wishes.

It is indeed a privilege to be given the  
opportunity to serve our children and families. With  
the help of the myriad private and public agencies and  
good citizens who are working for the same goals, I  
pledge every personal resource to this rewarding service.

Your gracious invitation is accepted with  
pleasure. Dorothy and I (and Folly) will call you  
shortly to ask what your convenience is for a visit.  
We look forward to seeing you even more frequently  
than before.

With kind personal regards,

Sincerely,

MLM:MG

Midonick

Prior to publishing information regarding sales transactions,  
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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



# Contemporary Paintings

The Park Lane • 33 Gates Circle • Buffalo 9, New York

Phone TT 5-3250

3 July 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of death.

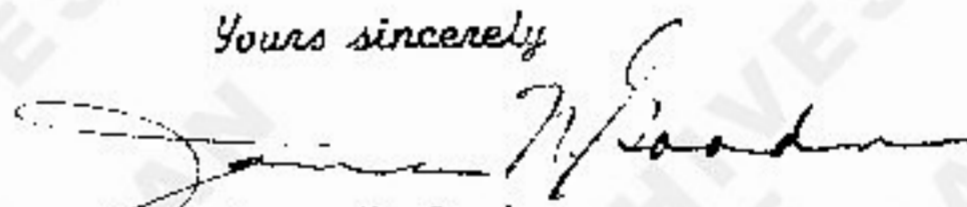
Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

In response to your letter of June 29th, since there are two watercolors involved with the fifteen drawings, I feel that a good price for the Stuart Davis group should be \$4800.

Let me know what you decide to do. I shall wait to hear from you before I offer the drawings elsewhere. My best regards to you.

Yours sincerely



James H. Goodman

JHG/m

James and Merle Goodman, Directors

Mr. Frank Seiberling

pg 2

July 19, 1962

July 19, 1962

In closing may I express my deep thanks for the very warm hospitality tendered by the entire Seiberling family. I really enjoyed both the dinner party and the reception after the talk. Many, many thanks, and I hope that I will see much more of you in the future than in the past.

With kindest regards,

Sincerely yours,

EGH:gs  
enclosure

P.S. The expense account you requested is enclosed.

Yes I do remember Mrs. Horn who has been in the gallery on several occasions and is a very delightful person. She has bought several pictures from us. However the ABSTRACTION No. 2 by Dove is definitely unavailable as the estate refuses to part with that small group of 1910 paintings. We have other abstractions including one really great one now on the Museum of Modern Art four of the show entitled the Stieglitz Circle. It is a real dilly and has just recently been released by the estate. Sitting outdoors in Newtown distating this letter I have no idea what exhibition closes, but if you like can send you a photograph the next time I am in New York. Apropos I don't recall whether or not my consign-ment to the University listed any of the very rare Webers for sale. The estate was tied up until a few weeks ago when the inheritance tax situation was settled. Besides, Mrs. Weber - after much cajoling on my part - agreed to release these early examples which had never been on the market before. I am referring to numbers 68, 70-74, 76, 78, and the 1931 painting as well (79). The same is true of some of the Cleeve paintings which she had withheld previously, finally breaking the old girl down.

(over)

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# SAN FRANCISCO MUSEUM OF ART

CIVIC CENTER

SAN FRANCISCO 2, CALIFORNIA

MINLOCK 1-2940

July 11, 1962

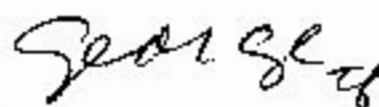
Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

I trust this will catch up to you in some restful spot. Lloyd Goodrich tells me that you will lend your version of Zajac's Easter Goat #3, 1960 to our exhibition of California artists. I am writing to obtain your formal confirmation of this loan and to say that we shall be responsible for transportation and insurance.

The exhibition will open at the Whitney on October 23, 1962 and end its tour at the Albright on May 8, 1963. I think it will be a first rate show and will give the East and Mid-West a better view of what is going on in California. Thanks much for helping.

Yours sincerely,



George D. Guller  
Director

GDC:tf

Encl.

for to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
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UNIVERSITY OF NEVADA  
SOUTHERN REGIONAL DIVISION  
LAS VEGAS, NEVADA

July 12, 1962

pol  
OK✓

The Downtown Gallery  
32 E. 51st St.  
New York, N. Y.

Dear Sirs:

We are initiating a gallery program  
in the near future and would like to have  
data on available circulating shows in  
the 1962-63 year and also 1963-64 season.

Yours very truly,

*Mary Cady Johnson*

Mary Cady Johnson  
Department of Art

MCJ/ps

sent  
7/16  
cd

NEVADA SOUTHERN

July 12, 1962

Miss Nancy O'Donohue  
Project Planning Dept.  
Prentice-Hall, Inc.  
Englewood Cliffs, N. J.

Dear Miss O'Donohue:

Your letter was forwarded to me at my summer home.

If you can wait a week or two when I may drop by the Gallery, I will try to locate a photograph of the drawing entitled "Children of the Streets" by Ben Shahn. This, of course, would be far superior for reproduction purposes than a reprint of the reproduction from Ben Shahn: His Graphic Art. In any event, you may go ahead with the project and the fee of \$100.00 will be entirely satisfactory.

Sincerely yours,

EGH/ab

# AUBURN UNIVERSITY

AUBURN



ALABAMA

SCHOOL OF ARCHITECTURE AND THE ARTS

DEPARTMENT OF ART

July 3, 1962

TELEPHONE TUXEDO 7-6511

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Miss Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Miss Halpert:

Thank you for your letter of June 29, 1962 pertaining to the exchange of Auburn University's CIRCUS GIRL by Kuniyoshi for Senator Benton's Kuniyoshi BATHER WITH CIGARETTE.

Under no circumstances are we at Auburn University interested in exchanging or selling the Kuniyoshi that we have in our collection.

Sincerely,

A handwritten signature in dark ink, appearing to read "H. O. Williams".

Hugh O. Williams  
Associate Professor of Art

HOW/lt

Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 5, 1962

Mr. Frederick Baum  
Rubin, Baum & Levin  
350 Fifth Ave.  
New York 1, N. Y.

Dear Fred:

Unfortunately I do not have the Corcoran papers with me in Connecticut but believe that I can answer your questions without referring to the Contract.

Again I am shocked at their pettiness. For their information, there is no difference in the rate of insurance whether the damage occurs in my home or at the Museum or in transit. Besides, I will not concede to the change.

The same holds true with page 8, paragraph (j). Knowing how stupid the Director is, I took the precaution of using "who shall be approved by" and want to stick to it. Furthermore I see no point in raising the question of salary. The Curator must be good and well equipped for his job. I certainly would not accept a trainee to be trained by our friend Williams as he knows no more about contemporary art than a Congressman. All in all, lets stick to our points, and get going without making any more foolish suggestions requiring more writing and reading. I am really seriously bored with these stupid little penny items. We have made many changes in many instances and this is the end.

Incidentally, an exhibition of the entire collection is planned at the Corcoran starting in September of this year. Many of the paintings are out on exhibition and I am recalling them from abroad and all parts of the U. S. A. If the papers are not to be signed, there is no object in having this exhibition which will be a rather expensive item for the Corcoran. Williams is abroad and the exhibition is being organized by his assistant whose ideas differ considerably from those of the boss. However, I don't intend to write to him about this latest request from Hamilton but am eager to get the matter settled with the hope that we can obtain the ruling from the Internal Revenue while the going is good.

Last week I lent and hung about forty paintings in the office of the Undersecretary of State for "Culture"—Lucius Battle, who was overwhelmed with joy, as were all the assistants. If need be I could get a good

# MANHATTAN CHAPTER

345 East 46 St.

New York 17, N. Y.

Phone OXford 7-3232

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## STAFF

Evelyn Spiegler  
Executive Secretary

July 2, 1962

Dear Friend:

On May 29th representatives of a number of organizations met, at the invitation of the American Association for the United Nations, to consider ways of increasing support for the United Nations, and to exchange ideas for programs devoted to this purpose.

At that time, several persons expressed the opinion that such consultations ought to be planned on a fairly regular basis—perhaps four times a year, or as developments might require. An informal Council of Organizations concerned with the United Nations was therefore set up. The AAUN will act as secretariat, and will be responsible for arranging meetings. At least one more meeting will be held before U.N. Week, to further discuss plans for that observance.

We therefore invite you to join this group, by signing the enclosed sheet and returning it to the above address. No obligations are involved — but we think this course of action may be of help to all of us.

Sincerely,

*Helen Lange*  
Mrs. Helen Lange

Chairman  
Organization Liaison

*James H. Sheldon*  
James H. Sheldon

Chairman  
Board of Directors

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*MT*

July 1, 1962

Julius-Fraude Gallery  
11 East 74th Street  
New York City 21

To: Anna M. May Concerned

As the director of a new art gallery, I consider the Art Information Center a valuable and necessary service organization for all persons interested in contemporary art. The Center is particularly important to a gallery like ours which is interested in new painters, since it serves to acquaint us with new artists and to make known our interest in them.

There is no doubt in my mind that the Art Information Center should be sponsored and that it will put to excellent use any grant from a foundation.

Very truly yours,

*Theodore Traube*  
Theodore Traube

450 EAST 52ND STREET NEW YORK 22, N. Y. MU B-4996

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Edgar Kaufmann, Jr.  
American Center  
100 Madison Avenue  
New York 17, N. Y.

Dear Sir,

The members of the Art Council of America are in the process of assembling a letter to the various foundations for subsidies to replace the contributions of the Art Council. The variety of people who have expressed interest in the value of your work as a cultural facility in the nation's capital is excellent testimony.

As a result, I'd like to propose another letter to you. It seems to me that your new subsidies should not have to be sought, but that the service of the Art Council in 1960, 1961, and 1962, should be continued. I would like to propose the Kaufmann Foundation in Pittsburgh (which we meet this fall) for a grant of \$100,000 annually for three years, contingent on satisfactory completion from donors. That is, service and commitment would be required, we would want to see evidence that others were prepared to subscribe your service for the same three years at the same rate of \$100,000 per year. This is no commitment. I believe that there is a good chance that sympathetic trustees would agree that this is a worthwhile project.

If you like the idea, let us have one of your presentation folders about September 15th.

Sincerely, as ever,

Edgar Kaufmann, Jr.

EDGAR KAUFMANN, JR.

mini of Iowa  
July 12, 1962

Lillian Dostman

American examples of re-inforced concrete:

W. E. Ward, Residence near Worchester, New York, 1873-76  
Raafat, Reinforced Concrete... pp 24-5

The American inventor, T. Hyatt, published a book in 1877,  
An Account of Some Experiments with Portland Cement  
Concrete Combined with Iron. Printed in London  
Ibid. pp 23, 25, 232.

Reference to Ward's factory, Ibid., p. 27.

Early uses of concrete as a construction material:

1760 Smeaton used concrete for lock on Calder River  
from 1832 used in houses and prefabricated forms in England  
from 1835 used in France  
from 1850's used in U.S.

These were without internal support of iron

Early uses of re-inforced concrete:

1801 in cotton mill at Salford at Manchester, England  
1829 for factory, by engineer Fox  
1845 by Fairbairn in factory  
1854 patent by Wilkinson, an English plasterer  
1855 patent by Coignet for floors  
1862 patent by Allen, an English builder, for floors and stairs  
1865 by Ransome a patent for girders  
1867 patent for flooring  
1877 book by American, mentioned above  
see also Ward's house and factory  
Hennebique, French engineer popularized its use  
1894 Bandot built Church in Paris  
1902 Perret's apartment building  
1910 Garnier's Sports Stadium at Lyons  
1926 Bohm's Churches, at Neu-Ulm and at Bischofsheim  
1929 Maillart's bridge in Switzerland or France  
  
1867 patent by Monier  
1884 Wayss and 1886 Koenen used concrete for girders (German engineers)  
  
1918 Mar. issue of The Art World Vol IV No. 6 p. 529 shows a  
house made entirely of re-inforced concrete in bastard style  
  
check also Holland Tunnell, substructures of Chicago buildings  
built by Sullivan & Adler, Holabird & Roche, Burnham & Root  
in 1870's & 1880's; Menadnock Block had concrete floating raft;  
Tacoma Bldg.'s concrete floating raft; Fair Store's reinforced  
concrete, also Manhattan bldg., Reliance Bldg.  
See Condit, Rise of the Skyscraper.

Prior to publishing information regarding sales transactions,  
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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 69, California

OLympia 2-1444

July 6, 1962

Edith Gregor Halpert  
The Downtown Gallery  
32 E. 51 Street  
New York 22, New York

Dear Edith:

I have just returned from my five weeks in Europe, invigorated and ready for some hard work.

By now I know you are out in Connecticut in your fine house, and I only wish we had the opportunity to come visit you.

I want to thank you for nominating me for membership to the Art Dealers' Association. I have, of course, accepted and am looking forward to working with all of you for our mutual benefit. If there is ever a committee concerned with fakes and forgeries, especially in the field of sculpture, I want to be on it.

Despite a Freudian (?) slip -- your secretary wrote satisfactory where it should have been unsatisfactory -- the sense of your letter regarding Jack was quite clear to me. It actually came as no surprise and I think in the long run will work out to everybody's benefit.

To finish the matter off, we have carefully checked all our records and find that you still have three pieces of Jack's work, as follows: Metamorphosis #13, Easter Goat #3, Easter Goat #5. Please be kind enough to return these to us at your convenience.

Everybody here is well and sends you their best.

Sincerely,

  
Felix Landau

FL:mb

Cable / GALLAND

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# PARROTT Galleries

10 July 1962

Traditionally, it is the responsibility of gallery directors to be informed of events in the world of art. In order to accomplish this difficult task, I must be able to travel as often as possible with no regard to cost or time. I have spent most of my work in New York City, but have traveled throughout the world.

[illegible]

and that, given my understanding of the United States, it is a  
major impediment for the country and the administration in general  
and hope it will be permitted to function in order to contribute  
to the benefit of the whole community.

responsible for the direction, and the fact that they are not  
responsible for their actions and again that this is a  
very serious matter.

2. Indicatively,

*Michael St. Clair*  
Michael St. Clair  
Director

County Chamberlain, Director  
Art Information Center  
853 Lexington Avenue  
New York 21, New York

rior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

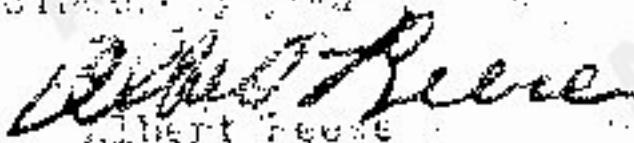
rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Betty Cunningham,  
Art Dept. American Artists,  
657 Madison Avenue,  
New York 22, N. Y.

Dear Miss Cunningham:

I am very sorry to learn that the Artists' Gallery is dissolving and its inventory will have to be sold to the American Art Institute of Chicago.

We feel that the Center provides a unique and useful service and is deserving of every support. We hope it will succeed in obtaining a grant to carry on its needed function.

Sincerely,  
  
Albert Reese

THOMAS GALLERIES INC.

551 Madison Avenue, New York City 21, N.Y.

6 July 1962

Mrs Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York, N.Y.

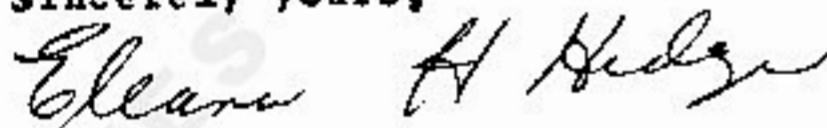
Dear Mrs Halpert:

We are in a quandary about the painting by Stuart Davis entitled INT'L. SURFACE NO. 1, and would very much appreciate your help on this. The touring exhibition in which this was to be included was originally scheduled to open in March, 1963. Now the date has been moved up to the middle of September, 1962.

We know that the Seattle World's Fair will not be over by that time and hope that through your cooperation an exchange can be made with the World's Fair so that we may have this painting just as soon as possible in order for the crates to be built before the tour starts.

Will you kindly let us know just as soon as possible what can be done about this?

Sincerely yours,



ELEANOR H. HEDGE

BHH:ps

CC: Mr Stuart Davis  
15 West 67 Street  
New York, N.Y.

CC: Mr Norman Davis  
Vice President and Fine Arts Director  
The Seattle World's Fair  
Seattle, Washington

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

BRANDEIS UNIVERSITY LIBRARY

WALTHAM 54, MASSACHUSETTS

LOUIS SCHREIBER  
Director of Library Services

July 10, 1962

Mrs. Edith Halpert, Director  
Downtown Gallery  
32 East 51 Street  
New York 21  
New York

Dear Mrs. Halpert:

Would it be possible that you might consider permitting Brandeis University Library to have a small loan exhibition of the watercolors of Georgia O'Keefe sometime in 1963? Our Director, Mr. Louis Schreiber, expressed great interest in a watercolor exhibition, and Mr. Mitchell Siporin who teaches here, suggested that we get in touch with you.

Any consideration or suggestion would be greatly appreciated.

In case my name may appear familiar to you, we have had correspondence in the past when I was associated with Arthur W. Heintzelman, Keeper of Prints at the Boston Public Library, and you so kindly cooperated with us when we were working on our International Exchange Exhibitions. With kind regards and best wishes,

Cordially yours,

*Emilia Lange*

Emilia Lange  
Exhibits Librarian

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



BOSTON • NEW YORK • GENEVA  
DALLAS • ATLANTA  
PALO ALTO

HOUGHTON MIFFLIN COMPANY  
2 PARK STREET • BOSTON 7

EDUCATIONAL  
DEPARTMENT

July 17, 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Sir:

We are currently collecting artwork for possible use in an American History textbook on the college level. The text, *THE AMERICAN NATION*, by John D. Hicks, is undergoing complete revision and shall be published shortly.

We would like to include a photo by Ben Shahn - "Miner's Wives". If this is available, may we have your permission to reproduce it in our text? If so, could you furnish us with a black and white glossy print suitable for reproduction? We will be glad to include your specified credit line. Please notify us of any terms of reproduction.

Could you also let us know what year it was painted.

Our schedule is very tight and we would appreciate receiving the print or hearing from you at your earliest possible convenience. Your help with this request will be very much appreciated.

Sincerely yours,

*Amy Weadock*

Amy Weadock  
Educational Art Department

We will be glad to pay for the print on receipt.

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July 17, 1962

Miss Betty Chamberlain, Director  
Art Information Center  
853 Lexington Avenue  
New York 21, New York

Dear Miss Chamberlain:

I was greatly distressed when I learned that the Artists' Gallery has been dissolved and will no longer furnish the subsidy for the Art Information Center. Based on my experience over a period of thirty-six years, I can honestly state that the Center has a vital place in the art world. Its service is greatly needed at a time when the art world has expanded so extensively and the decentralization process has made it imperative to maintain a central source for information required by museums, artists, galleries and the press. It seems to me that this would be recognized by a number of existing foundations and it is my profound hope that such help will be forthcoming promptly.

My very best wishes for success in this project.

Sincerely yours,

EGH:ab

**L. GLASHOW, INC.**  
**PLUMBING AND HEATING**  
1622 AMSTERDAM AVE.  
NEW YORK 31, N. Y.

July 13, 1962.

Mr. M. Schwarzkopf  
110 East 42 Street  
New York, 17, N. Y.

Re: 32 East 51 Street

Dear Sir:


We hereby propose to do the following work at the  
above captioned premise.

To disconnect and remove corroded or clogged  
existing submerged coil and replace with new  
copper.

To reset and reconnect same with new brass  
connections, gaskets, etc.

For the sum of  
ONE HUNDRED SEVENTY-FIVE DOLLARS.....\$175.00.

Yours truly,

  
L. GLASHOW, INC.

NN:rrw

July 20, 1962

Commissioner of Internal Revenue  
Internal Revenue Service  
12th Street and Constitution Avenue  
Washington 25, D. C.

Dear Sir:

Enclosed herewith please find, in duplicate, a copy of a draft agreement between the Corcoran Gallery of Art, the Downtown Gallery, Inc. and Mrs. Edith G. Halpert, which is a deed of gift from the Downtown Gallery and Mrs. Halpert, whereby Downtown Gallery and Mrs. Halpert contemplate donating certain paintings, sculptures and various other art objects to the Corcoran Gallery.

Downtown Gallery is a New York corporation organized in 1922. All of its outstanding shares of stock are owned by Mrs. Halpert, who is in active management of the operations of the company. The stock has a stated or par value of \$4,000. Its balance sheet as of August 31, 1961 reflected a surplus of \$195,149.41. No dividends have been paid by Downtown Gallery in the last five years.

Downtown Gallery is engaged in the business of buying and selling, and obtaining commissions on sales, of paintings, sculptures and various other art objects; the dissemination of information and the promotion of activities in furtherance of cultural and educational development in the United States in the field of art; and the acquisition and retention over the years of a collection of paintings, sculptures and art objects of great value for display and exposition purposes. The latter are not for sale but are used to increase interest and cultural development in viewers and the general public.

The gift contemplated by Downtown Gallery would consist of paintings and other art objects out of its above collection. The gift contemplated by Mrs. Halpert would be made out of her private art collection, accumulated by her over the years.

The contemplated deed of gift to be formally executed and acknowledged by Mrs. Halpert, Downtown Gallery and Corcoran would provide that she is transferring immediately an undivided 10 percent interest in the works of art owned by her and listed in the agreement, subject to the reservation by her of a life estate in the works of art, as well

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H. B. FREEMAN, D.D.S.

2500 BATHURST ST.  
APT. 702  
TORONTO . . . ONTARIO

July 18/62.

Dear Sir -

Enclosed cheque for 200<sup>00</sup>  
to be applied to my account

Edith

Hope to be in New York in mid-September so  
as to increase my indebtedness to you.

H. B. Freeman.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

hearing with me during this time.  
I will not be so indecisive again  
nor will I ever visit your  
Gallery and try to look at  
paintings when I have a plane  
schedule to meet. However out  
of it all we are pleased with  
the decisions.

I do hope that after your  
trip to the University of Iowa you  
could really settle down to  
good rest. I feel guilty to be  
writing you now and breaking  
into your vacation by even this  
much.

Everett flew back to San Antonio  
and cannot return to S.F. until  
around August 10<sup>th</sup>. If he were here  
he would send you his  
greetings and appreciation. With  
my best wishes to you for all  
that is good and refreshing this  
summer, I am, Sincerely,

Helen M. Jones

# LOS ANGELES COUNTY MUSEUM OF ART

LOS ANGELES 7, CALIFORNIA · RICHMOND 8-2194

July 21, 1962

Mrs. Edith Gregor Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

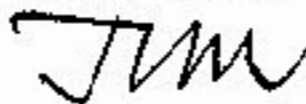
Dear Edith:

Thank you for the photographs. I will return them  
after the printer has made the plates for the  
Bulletin.

I have almost all the photographs I need now. I  
will wait to see if you find a print of For Internal  
Use Only when you go into the gallery next, before  
writing to the Tremaines. I have written to Norman  
Davis at the Seattle World's Fair asking for a print  
of Int'l Surface #1. He may have one in his publicity  
files or could arrange to have one made.

Thanks again and best regards.

Sincerely,



James Elliott  
Chief Curator and  
Curator of Modern Art

JE/jh

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July 19, 1962

pg 5

Mr. Frank Seiberling

July 19, 1962

Mr. Frank Seiberling, Head  
Department of Art  
State University of Iowa  
Iowa City, Iowa

Dear Frank:

Thank you for your very kind letter. I enjoyed the trip immensely but am still irritated with the Princeton ancients who affected my talk to some extent. The book idea has been suggested for many years, but I found a most beautiful substitute which is far more inclusive and entirely unselfconscious. This is the tape that Harlan Phillips is doing but which has a twenty year restriction, unless after I read the transcriptions I decide parts of it may be released. There are some pretty hot anecdotes (not naughty) which will entertain the next generation I am sure.

Yes I do remember Mrs. Noun who has been in the gallery on several occasions and is a very delightful person. She has bought several pictures from us. However the ABSTRACTION No.2 by Dove is definitely unavailable as the estate refuses to part with that small group of 1910 paintings. We have other abstractions including one really great one now on the Museum of Modern Art tour of the show entitled the Stieglitz Circle. It is a real dilly and has just recently been released by the estate. Sitting outdoors in Newtown dictating this letter I have no idea when that exhibition closes, but if you like can send you a photograph the next time I am in New York. Apropos I don't recall whether or not my consignment to the University listed any of the very rare Webers for sale. The estate was tied up until a few weeks ago when the inheritance tax situation was settled. Besides, Mrs. Weber - after much cajoling on my part - agreed to release these early examples which had never been on the market before. I am referring to numbers 68, 70-74, 76, 78, and the 1931 painting as well (79). The same is true of some of the O'Keeffe paintings which she had withheld previously, finally breaking the old girl down.

(more)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 13, 1962

Mr. Arthur R. Freeman  
10 East 40th St.  
New York 16, N. Y.

Dear Mr. Freeman:

I believe you advised me to send on to you the cancellation forms from the Home Insurance Company. These arrived in my absence. (I have been to Iowa and am on my way to Vermont). These are now closed.

I have also received from the Bursar of the Milwaukee Art Center a check for \$6000.00 made out to the order of the Center, to Stuart Davis, to me and the Downtown Gallery, Inc. I am dashing off to make a plane and am forwarding the check to Davis for his indorsement and return to me. I will then set down the two signatures requested and return it with the final indorsement of the Milwaukee Art Center. I hope that this does not mean I won't get a final check from them but I guess it will. Just for the record, I am having a copy made of the letter from the Bursar.

Meanwhile I want to thank you for the check you enclosed made out to me by Phoenix of London. I presume this is my policy and not the Brewsters'.

I will write you more when I return next week. Meanwhile thanks for what you are doing.

Sincerely yours,

EGH/ab

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METROPOLITAN FAIR AND EXPOSITION AUTHORITY

McCORMICK PLACE

CHICAGO 16, ILLINOIS

PHONE: 225-4350

July 17 1962

Dear Mrs Halpert:

Your gracious and friendly note of December 25, 1960 welcoming me to Chicago is still by me, and has been answered in spirit a dozen times! But apparently I never put any of them down on paper. Quel trieste.

the  
Now that I am going back to place where I first met you, I think it is high time I got to work on a reply, if not an acknowledgement.

Only two weeks ago Willie Woods, my successor at the Norton Gallery called me to say he was going to tackle Detroit, and did I want to come home! I went down to see what had happened to the place since I left thirteen years ago, and liked it so much that I said 'Yes'.

I've had a lot of activity here at the McCormick Place Gallery (not the Arts Club, as you supposed in your nice note), but the lure of Florida has again proved too much, and I'm moving for positively the last time.

I shall look forward to renewing our acquaintance when I next get to New York.

Yours sincerely,



E R Hunter

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July 3, 1962

Mr. Herbert W. Hemphill, Jr.  
108 East 30th Street  
New York, New York

Dear Mr. Hemphill:

Mrs. Halpert asked me to remind you about the forms she requested. Would you please mail 10 forms to her at her summer address Eden Hill Road Newtown, Conn. In case you want to reach her by phone her number is Code 203 426-4508.

Many thanks for your prompt cooperation.

Sincerely yours,

Irene Gruber

lg

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July 11, 1962

Mr. Charles E. Buckley, Director  
The Currier Gallery of Art  
192 Orange Street  
Manchester, New Hampshire

Dear Mr. Buckley:

Thank you for your check. Your arithmetic is correct. You now have an open balance of \$650.

Sincerely yours,

Irene Gruber  
Bookkeeper

IRVING F. BURTON, M.D.  
26912 YORK ROAD  
HUNTINGTON WOODS, MICHIGAN

*Sept*

July 20, 1962

Dear Edith,

You are not a tough babe.

Most of our contributors are  
Private parties.

The Ford Company was a good  
example because they are very liberal  
in this city.

You do put up with because

A) we all love you

B) at least 50% of the  
archives visits your "shrine"  
on 51st Street on a regular  
basis to pay homage (and bills)

C) we knew you would.

We accept!! The weatherware  
is a most wonderful idea.  
(over)

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DR. IRVING LEVITT  
2435 NORTH CAROLINA DRIVE  
SOUTHFIELD, MICHIGAN

July 3, 1965

Dear Edith,

Enclosed is \$300<sup>00</sup> toward  
payment for Shahn Union Square.

It looks more beautiful  
every day!

Will pay balance shortly.

Thanks, again,

Irving Levitt

MRS. C. L. BUCHANAN • 180 WEST 58th STREET • NEW YORK 19, N. Y.

July 11, 1962

Dear Miss Halpert:

Why not get this bill  
over with?

Enclosed is the balance  
I owe you.

Sincerely,  
Elizabeth Buchanan



PREMIER GALLERY, INC.

July 2, 1962

TO WHOM IT MAY CONCERN:

As an out-of-New York art dealer, I cannot recommend too highly the services of the Art Information Center.

Approximately one year ago, when the Premier Gallery had not yet been formed, I sought the aid of Miss Chamberlain. The Center's assistance of an extensive file of unpublished artists and of reasonable sales to me. From it I obtained a small copy of articles relating the story of these and many other artists and brought some of their work back to New York.

Miss Chamberlain's immediate knowledge of art, artists, art dealers, art collections, art hangings, and her genuine interest in helping those who could themselves of her services plus the understanding with which she guides the Center - an impartiality which is virtually impossible to find elsewhere in this field - all these assets combine to make the Center irreplaceable.

Very sincerely,

Walter B. Ahern

Walter B. Ahern  
Director

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 9, 1962

Mrs. Eleanor H. Hedge  
Nordness Gallery  
631 Madison Avenue  
New York 21, New York

Dear Mrs. Hedge:

We will be most happy to cooperate with you in regard to "International Surface No. 1" by Stuart Davis. We do not anticipate that there will be a great deal of difficulty in sending this painting to you to arrive in time for the show at the Milwaukee Art Center.

It is our thought, that rather than arrange an exchange it would be much simpler to take the Davis out of the show and send it on to Milwaukee.

We are sending a copy of this letter to Mrs. Halpert. It will be necessary for her to authorize our shipment of the painting to you, the method by which it will be shipped, and also for her to signify her acceptance of your signature on condition report upon your receipt of the painting.

Will you please let us hear from you immediately.

Very truly yours,

SEATTLE WORLD'S FAIR

Virginia R. McClure  
Registrar  
Fine Arts Department

c.c. Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st St.  
New York, New York

July 6, 1962

Mr. Max Isenbergh  
Office of the Secretary of State  
Department of State  
Washington 25, D. C.

Dear Max:

Thank you for your charming note. I am so delighted our angry letters have ceased and have been replaced with billets-doux.

Indeed I too am pleased with the change in atmosphere within the confines of the cultural area. I wish it were possible to have a permanent collection of American Art in these offices as I feel very strongly that our foreign visitors should by all means realize that the Government is aware of its cultural assets. While in Russia I became not only bored but infuriated with the constant attacks on our materialism. It gives me great pleasure to realize that visitors from abroad will see that we have great artists in this country with a complete variety of expression so symbolic of our freedom of expression. Incidentally, that is the reason why I am giving my collection to Washington, our National Capital.

I hope that at some future time the Government budget will include works of art at its public offices and Embassies abroad. Perhaps with this modest beginning and the enthusiasm you express, I might be able to wangle some art permanently from collectors who have been so shocked previously with the censorship on political grounds--starting with the famous State Department purchase and sale of a collection acquired for peanuts, intended for exhibition abroad. Among my papers I have a complete record of the list of purchases; of the auction when everything was sold at ten cents on the dollar; and the current valuations of the paintings. I have resolved never to publish these facts as I was too ashamed that a McCarthy or Dondero could control American culture and that our Government would concede.

Now that happy days have come we can all reggice and look toward a better future. Hallelujah!

Best regards,

Sincerely yours,

EGH/ab

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

July 6, 1962

Mr. Charles E. Buckley  
The Currier Gallery of Art  
192 Orange Street  
Manchester, N. H.

Dear Charles:

I received your letter in the country as you guessed. Naturally, I have no means of ascertaining whether your records and ours coincide but I am sure we will both live through this ordeal until September. O. K. ? Meanwhile, being a business woman, I am depositing your check.

I am sorry to have missed you in New York but hope I can induce you to visit me in Newtown enroute between New York and Manchester. How about it? If you are driving, it is a cinch. I will give you directions. If you are travelling in the old fashioned manner, by train, I will give you directions and will meet you at the station either at Bethel or at Bridgeport. It would be wonderful to see you here, particularly since you must adore getting another glimpse of New England. In any event, I will match houses with New Hampshire as this is really pre-Revolutionary with all the original features plus some funny little paintings and sculpture I picked up since 1930, commonly called American Folk Art. Do come.

Best regards,

Sincerely yours,

EGH/ab

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

C O P Y

for publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

July 9, 1962

Mrs. Edith Gregor Halpert  
Downtown Gallery, Inc.  
32 East 51st St.  
New York, N. Y.

Dear Mrs. Halpert:

We are enclosing herewith check of Leedom O'Connor & Noyes Co. in the amount of \$6,000.00 re the claim for damages to the painting "Anyside" by Stuart Davis. Will you kindly endorse this check, also please have Stuart Davis endorse it and return it to us for our endorsement. We would appreciate having you return the check by Registered Mail.

Thank you very much,

Sincerely,

/S/ Pearl M. Greenbaum  
Pearl M. Greenbaum  
Bursar

pmg

*Cabot*

# F. S. MOSELEY & CO.

ESTABLISHED 1879

INVESTMENT BANKERS

50 Congress Street, Boston 2

TELEPHONE

HUBbard 2-1300

MEMBERS  
NEW YORK STOCK EXCHANGE  
AMERICAN STOCK EXCHANGE  
MIDWEST STOCK EXCHANGE  
BOSTON STOCK EXCHANGE

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11 July 1962

Mr. George Bristol  
% The Storm King Art Center  
Mountainville, New York

Dear Mr. Bristol,

Mr. Ogden asked that I include the two Marin watercolors in the consignment of items he took down with him to the art center. I am very pleased to accept but I want to warn you that these can be on view for only a short time. Sometime in August they are to be packed in New York City and sent to an exhibition in West Berlin. So that this can be effected with as little trouble as possible and also for you to be able to keep them as long as possible, would you please telephone Mr. Louis Santini at Columbus 5-3317 (Santini Bros. 449 West 49th Street, New York City.) and tell him that you have these two watercolors for the Marin exhibition and ask him to call you when he wants them delivered to his warehouse. I do not know what arrangements you will want to make as far as getting them to New York City but I am sure that Mr. Ogden can help you with that. Please get a statement from Santini Bros. that they have been received in good condition and keep it at the Museum.

For the other things that I am lending to the Museum, you will find attached to the back a complete description. Should there be anything else that you would like to know, I shall be in this office until Friday, July 20th.; after that you are out of luck. All these things have been fully insured. I enjoyed your opening a great deal and was pleased to see how many people shared this view with me. I hope to see you on my return. Many thanks for attending to these details. I remain

Dear Mrs. Halpert or Mr. Marin:

Sincerely yours,

I wanted you to know where these were inasmuch as I would not be around to make sure that they were delivered. The Art Center is about 60 miles north of New York City and so it should not take any time at all for them to bring the two things in. Have a very nice summer and I shall see you in the fall.

Lewis P. Cabot

*Cabot*

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July 18, 1962

Mr. Burt Martinson  
200 East 57th Street  
New York, New York

Dear Burt:

After several trips I am back to stay in Newtown and find that to date no loan forms have been mailed to either address - here or the gallery. My secretary sent a follow up letter on July 3rd after I had made several requests by telephone, and I have finally arrived at the conclusion that the objects I requested from lenders are not considered desirable by the committee. Needless to say all this is embarrassing as I received acknowledgments from several prospective lenders who have been waiting all this time for the forms, and I am now planning to write them to state that it was all a mistake.

I know I have been negligent about meetings, but it has been impossible for me to take time out during the busy season and I think it would be best to resign from your committee despite my interest in the plan. After all the working committee has narrowed down to just three people who are handling the matter efficiently I am sure. Furthermore as I mentioned originally I still think it is bad taste to have a small committee comprising a high percentage of dealers. Such an arrangement would not be acceptable in the modern field, and I doubt whether it is appropriate in Folk Art. I still feel that broader representation at the helm is vital and I am sure that my resignation will be an advantage under the circumstances.

I am sending this letter to you as I probably have the wrong Hemphill from the telephone book since there have been no replies to the previous correspondence.

I would be glad to be of help in the future if you will call on me.

Sincerely yours,

Eden Hill Road  
Newtown, Conn.  
EGH:gs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

July 9, 1962

Mrs. Edith Gregor Halpert  
Downtown Gallery, Inc.  
32 East 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

We are enclosing herewith check of Leedom O'Connor & Noyes Company in the amount of \$6,000.00 re the claim for damages to the painting "Anyside" by Stuart Davis. Will you kindly endorse this check, also please have Stuart Davis endorse it and return it to us for our endorsement. We would appreciate having you return the check by Registered Mail.

Thank you very much,

Sincerely,

*Pearl M. Greenbaum*  
Pearl M. Greenbaum  
Bursar

pmg

P. S. Will you also please advise us to whom you wish us to make our check in the amount of \$6,000.00? This will be sent to you immediately upon the return of insurance company's check.

Mrs. A. W. S. Herrington  
4500 North Kessler Blvd.  
Indianapolis 8, Indiana

July 3, 1962.

Mrs. Edith Halpert,  
Downtown Gallery,  
32 East 51st Street,  
New York, N. Y.

Dear Mrs. Halpert:

I do not know whether or not you will remember me, but I came in to see you on Friday afternoon, June 22, and we had a short talk in your studio in the back. I was especially interested in the Ben Shahn gouache of Walker and Walsh of the Mooney-Billings Series. As I remember it, the price was \$3,000. As you may remember, I asked if I might borrow it for our exhibition of contemporary art which the Herron Museum is holding in January, 1963.

We haven't a Ben Shahn and I do wish we might be able to buy one. Do you think this painting could be put on reserve for us, what is the best price we could get on it? Would my giving you a small check help to hold it, etc. We have formed a contemporary art society here and shall hope to acquire a few good things for the museum.

With my kindest regards to you, I am

Very sincerely,

Alex Ray Herrington

# GUMP'S

Agents in:

AGRA  
BANGKOK  
BARCELONA  
COPENHAGEN  
FLORENCE  
HONG KONG  
LISBON  
LONDON  
MADRID  
MANILA  
MUNICH  
PAPEETE  
PARIS  
RANGOON  
TAIPEI  
TEHERAN  
TOKYO  
VIENNA

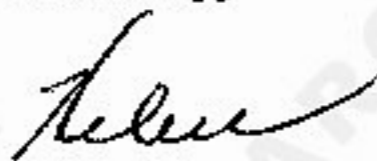
7/6/62

Dear Edith:

Very sorry these did not reach you before you left  
N.Y.. 'tis a puzzlement.

I fully understand why you don't want to leave the  
sun in Connecticut. I would love to pay a visit but  
must be here until cow country time in August.

Sincerely,



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from both artist and publisher involved. If it cannot be  
established after a reasonable search whether an artist or  
publisher is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Gilbert

July 19/62  
Villa les Violettes  
CAG D'Ail,  
(A.M.) FRANCE

Dear Edith: A line in haste to ask how you are. No answer to our last letter.

Did you see my double page piece in the Sunday N.Y. Times Book Review, July 9?

Very fine here on the Cote d'Azur. with  
unrelenting music festivals all around. Next  
week to Van Cliburn, & then Leonard Bernstein  
conducting Mozart & two modern works.

Working very hard each morning. Beach  
all afternoon. Nights, Monte Carlo, Villefranche  
etc.

Do write at once. We are so anxious to  
hear how you are faring in Newton.

Love from all of us

Gil -

July 21, 1962

Mrs. Everett H. Jones  
P. O. Box 2193  
Santa Fe, New Mexico

My dear Mrs. Halpert:  
I am sorry to have been so delayed in writing you. When I tell you that I have had, (and still have) my 2 grandchildren ages 4 and 6 years, you will understand that I have had no quiet space in my days. Flo, my daughter, and her husband, wanted to spend the month of July ranging from Mexico to Washington and Charlottesville, so I promised to "ride herd" on their unbelieveably active youngsters.

The O'Keefe painting, Red Hills with Redeem <sup>1936</sup> arrived safely, and I like it very much. It is of course much at home on the white walls of an adobe style house.

123/6 ✓  
c/o John R. Miller  
Millbrook, N.Y.

Edith Halpert  
The Downtown Gallery

7/18/62

Dear Miss Halpert:

Mrs. Challis Walker Calandria of New Orleans has asked me, as a friend living in the New York area, to investigate the possibility of selling her Zorach watercolor. (landscape; Maine, 15"x 24", inscribed "to Challis and Jean, from William Zorach, Nov. 29, 1941")

Your name was suggested to me by Mr. Samuel Wagstaff of the Wadsworth Athenaeum, and I noticed that you had a Zorach in your show "The Figure" this spring. If you are interested, may I ask how much commission you would take, and could you give me an estimate of its value without seeing it? If you are, please tell me when I could show it to you.

If you haven't a place for this in your gallery, would it be too much to ask you to send me the names of places that might handle his work? I know the Kraushaar has shown drawings by his wife; perhaps he shows there too? I also have an oil (farm landscape with horses, approx. 24"x36" approx. date 1940) by his daughter, Dahlov Ipcar, which might interest you.

Any information you can give me would be greatly appreciated. Thank you very much for your consideration of my request.

Yours truly,

*John R. Miller*

P.S. Challis Walker was a student of Zorach's at the Art Student's League, prior to her study in Paris. She had a well-received one man show of sculpture at the Passadoit in 1939; see reviews by Genauer, Devree, and others. I mention this with the idea that the picture's having been given to an artist, as a wedding present, may make it more valuable, or at least may interest you more in seeing it.

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# ART IN AMERICA

635 MADISON AVENUE

NEW YORK 22, N.Y.

MURRAY HILL 8-7800

July 18, 1962

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Miss Betty Chamberlain  
Art Information Center  
853 Lexington Avenue  
N.Y. 21, N.Y.

Dear Miss Chamberlain:

I was indeed sorry to hear that almost as soon as I have learned about your Art Information Center that it may not continue because I think it is an excellent idea and I have referred at least one artist and one gallery to you already.

As one who covers the galleries, I am very frequently being asked by artists to suggest a gallery which might handle their work and I am frequently told by galleries that they would advertise if they had any decent artists. It has always seemed unfortunate that the two sides couldn't get together and I was glad to hear that that was what you were doing. I have also frequently been asked which gallery handles a certain artist which I have often found impossible to discover and I was delighted to hear that you could also furnish this information to the satisfaction of a prospective buyer or editor.

I think a center such as yours is extremely useful and one of the few ideas I have heard of to help the most neglected of our cultural geniuses - the artists.

Sincerely

Jane B. Strong

Jane B. Strong

JBS:ms

July 17, 1962

Miss Emilia Lange  
Exhibits Librarian  
Brandeis University Library  
Waltham 54, Massachusetts

Dear Miss Lange:

Your letter was forwarded to my summer address where I will remain until Labor Day and until the Gallery reopens after the two months vacation.

However, I can advise you at this time that Georgia O'Keeffe does not permit us to send the paintings in any medium for one-man exhibitions. She has maintained this rule throughout her career and we are naturally obliged to honor her wishes.

If, by any chance, she will relent after I write her, I will communicate with you further.

Sincerely yours,

EGH/ab

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Artist	Title	Price
O'Keeffe	"Pink Hills"	\$1800.00
Pascin	"Havana"	750.00
"	"Nude Girl"	850.00
Houault	"Head"	150.00
Shahn	"Open Season"	1800.00
Sheeler	"The City"	1000.00
Spencer	"Study for the Silver Tank"	1000.00
Weber	"Abstraction"	2000.00
"	"Two Dancing Figures"	500.00
"	"Cabalist"	3500.00
Graves	"Fish Assuming the Form of Consciousness"	750.00
Dove	"Centerport Series #1"	400.00
"	"#2"	450.00
Rattner	"Job #2 - 1958"	3500.00
La Chaise	"Plaque"	900.00
Zorach	"Women"	1500.00
Marin	"Breat Movement"	2500.00
Kuniyoshi	"Scene with Cat on Hat"	3000.00
Osborn	"Chaplin"	200.00
Shahn	"Study for Ready to be Released"	110.00
Tseng Yu-Ho	"Place Des Vases"	600.00
Baskin	"Landscape Study"	650.00
	"Anguish"	
	"The Inn"	
	"From Brick Plant"	
	"No Feather Pillow"	
	"Sincere"	
	"Alita's Delight"	
	"Sunset"	
	"Waterfall"	
	"Cup"	
	"New York"	
	"Huge Back"	
	"Landscape with Water"	
	"Wounded Soldier"	
	"Beside the Bridge"	
	"Fortress Window"	
	"Tide with Hand Mirror"	
	"The Boat that One Does"	
	"Indian Family"	
	"Cyclops"	
	"Character"	
	"3 Figures"	
	"Occupational Therapy"	
	"A Day"	
	"The King"	
	"Off Cape Split, Maine Coast"	
	"Sea and Beach"	
	"Abstract Altarpiece"	
	"Dark Expansion"	

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Artist  
Amit  
Martin Best  
Raymond Brelvi  
Price  
Davis  
Davis  
Davis  
Lemuth  
Dove  
"  
"  
"  
"  
"  
Elisavinda  
Kleininger  
Friedenthal  
Ganso  
Graves  
Graves  
Guttmann  
Samuel Halpert  
Karlfoi  
Jonah Kischstein  
"  
Kniyoshi  
Kniyoshi  
"  
Lawrence  
Levi  
Levine  
Martin  
"  
Morris  
"

Eden Hill Road  
Newtown, Conn.  
July 19, 1962

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Mr. Edwin Gilbert  
Villa les Violettes  
Cap D'Ail, (A.M.) FRANCE

Dear Gil:

I was mighty proud of you when I read the article in the New York Times. It was really excellent and should make a lot of Americans sit up or rather lie down in shame although we are getting culture. I thought the enclosed might be of interest to you. My chauvinism of course will never end as I mentioned in my previous letter. This article is not just sheer sales talk, but actually a very accurate statistical report and I think it would be nice to pass it on to the superior Frenchmen including Monsieur Malraux who made a few pretty supercilious remarks about our art. I sent a copy to Russia to put them in place as well, but you are completely right about the overall attitude of RESPECT for the creative personality so much more general abroad inclusively.

Well I finally got out to New town and as usual am a changed character, relaxed all the time except when the god damn phone rings and my information service gets going. Before the vacation is over I am going to work out some plan to obviate this really unnecessary work on my part supplying valuable information to little squirts who are writing articles in major magazines with no knowledge whatsoever regarding the subject. I am having my last wisdom tooth extracted tomorrow and from there on I ain't gonna know nothing.

Right after I arrived I had to fly to Iowa for a lecture and subsequently to Shelburne to attend what I expected to be my last trustees meeting. However my resignation was not accepted. The Brick House has been done over completely which pleased me as it lost all association with Electra for me. The bath towels are now cerulian, salmon, and daffodil with monograms reading W.W.Jr. in a plushy raised design.

A number of changes have been made in the Museum and that is what bothers me tremendously. As a trustee I have as much to say as Edward the ex-chauuffer. All the decisions are made in the winter within the family conclave and there are only three of us (outsiders) who are disturbed about the increasingly new look of the place. And so I am waiting for the moment when our final signatures are deeply inscribed in the Corcoran gift contracts. I want to decide where and how my art should be. So much for that.

As for the fall, I am still seriously considering a complete change in my setup and have the 51st St. house up for sale quietly and confidentially. Meanwhile I am giving the old carcass a complete overhauling in Newtown where I am relaxing and can sit in a dentist's chair for hours, have my ribs poked, take dozens of x-rays, etc. without any tension.

(more)



# WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

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LLOYD GOODRICH, Director

JOHN L. H. BAUR, Associate Director

JOHN GORDON, Curator

EDWARD BRYANT, Associate Curator

MARGARET McKELLAR, Executive Secretary

July 17, 1962

Mrs. Edith G. Halpert  
Newtown, Connecticut

Dear Edith:

I am writing a chapter on the years 1914 - 40 for the Colby College book on Maine art which Bill Cummings is sponsoring. I intend to reproduce a charming picture by Sam Halpert, Picnic; I believe you provided the photograph to Betsy Wilder, who is in charge of research.

Could you possibly give me any idea of what years Sam Halpert spent in Maine and where? Also the date, size and owner of the above painting if you know it?

X I am terribly sorry to bother you on vacation, but I have to finish my text by August 1st and would be grateful for a quick postcard to Box 254, Katonah, New York. Many thanks.

Yours sincerely,

*John L. H. Baur*  
Associate Director

jb/fs

*Getting a beautiful tan?*

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Dear Mr. Schuchman:

Thank you for your letter of June 10, 1970.

I am glad to hear that you have received the information that I have been able to provide. I am also glad to hear that you have been able to provide information to the Art Information Center.

I am glad to hear that you have been able to provide information to the Art Information Center. I am also glad to hear that you have been able to provide information to the Art Information Center. I am also glad to hear that you have been able to provide information to the Art Information Center.

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Very sincerely,

*Arline Schnitz*

Mrs. Harold Schuchman,  
Director

The Fountain Gallery of Art  
66 Southwest Second Avenue  
Portland, Oregon



July 12, 1962

Dr. Irving Levitt  
24535 North Carolina Drive  
Southfield, Michigan

Dear Irv:

Your letter and check reached me in my Connecticut haven. Thanks.

You have no idea how pleased I am, as always, to get them kind words from a buyer--"it looks more beautiful every day". There are many variations but when I am convinced in each instance that a work of art finds the right home, it makes a lot of the hard work worth while and so I am delighted that the Levitts are happy.

I just returned from Iowa where I gave a talk and after one day in the country am off to attend a Trustee's meeting at the Shelbourne Museum. Some vacation; no? However, I have prepared a form letter and am now sending it to all other requests as I will not budge from this house and the grounds until after Labor Day, with an occasional quiet, secret, trip to New York to check on the Gallery.

I hope you all have a grand summer.

Best regards.

Sincerely yours,

EGH/ab

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VALPARAISO UNIVERSITY  
VALPARAISO . . INDIANA

July 7, 1962

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
Eden Hill Road,  
Newton, Connecticut

Dear Mrs. Halpert:

Just a note to tell you that I received word from the Wright Art Center, Beloit College, Beloit, Wisc. saying that they would like to have the "Hard-edge" show from April 21 - May 14, 1963. If you remember, this is the show I am trying to organize for the Sloan Galleries, March 10 - April 5. If you have any objections to having your paintings gone for that length of time please let me know.

It is very kind of you to be willing to come to New York City to help me select paintings from your Gallery. I will call you upon arrival, which now probably will be July 18 or 19. I am thinking of Monday morning, July 23 as a good time for us to meet. I am looking forward to seeing you.

Sincerely,

*Richard Branner*

Richard Branner, Curator, Sloan Galleries of American Paintings

P.S. Thank you for the enclosures.

*James  
Leach  
Dane  
Dunne  
Hoffe*

July 19, 1962

Mr. Sam Hunter, Director  
Rose Art Museum  
Brandeis University  
Waltham 54, Massachusetts

Dear Sam:

Your letter was forwarded to me in Connecticut where I plan to remain until the first of September.

Yes indeed we are perfectly willing to go along with your plan in relation to the World's Fair exhibition. As far as I can recall there were very few loans from the Downtown Gallery other than some examples you picked by our artists from museums and private collections. Unfortunately I don't have the catalogue here nor the records, but I am sure it will be all right in any event.

I believe Eleanor Hedge of the Nordness Gallery wrote to you about the withdrawal of the Stuart Davis INT'L SURFACE and my offer to make a substitution when the time comes. We agreed that it was foolish to do this in Seattle in view of the imminent closing there so shortly after the painting will be withdrawn for the Johnson exhibition. Will you let me know therefore whether or not you want the substitution? I will then hie myself to New York to ascertain what is available in the 1950s and will send you some photographs for your consideration. Do let me know meanwhile. And if by any chance you should be motoring to the city how about stopping by here to say hello? My address here is Eden Hill Road, Newtown Connecticut, telephone 426-4508. (code 203)

Best regards.

Sincerely yours,

EGH:gs

UNIVERSITY OF CALIFORNIA

July 20, 1962

LOS ANGELES 24, CALIFORNIA

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Mrs. Edith G. Halpert  
Eden Hill Road  
Newtown, Conn.

Dear Edith:

I am not sure that I can completely clarify your confusion. I am doing a West Coast survey in some little depth, as you know. The only other show of West Coast art making a current stir is a show of contemporary California art that the Whitney puts on this fall. This is an inspiration of George Culler's. I declined to do the Western section, and it has been done by Jim Elliott. Lloyd was out here for a moment this spring. If this is the show of which you have heard there is no problem as Price is not a Californian and certainly not a recent Californian. If there is another show I do not know about it. As I told you, it would be wonderful if you had a Price painting of animals, but any Price is far better than no Price, and my gratitude comes with this letter. We await the photograph and I shall love to see you in August.

Yours ever,



Frederick S. Wight  
Director of the Galleries

FSW/rs

July 12, 1962

Mr. James Elliott  
Los Angeles County Museum of Art  
Los Angeles 7, Calif.

Dear Jim:

I was delighted to hear from you and am dying to get first hand details of your reaction to the "Biennale".

The photographs you ordered from Baker unsuccessfully (you know he died and we are having quite a difficulty in obtaining prints from his successor) were finally gathered and sent to you with one exception and I hope the reproduction which was mailed instead will serve the purpose because at this time of the year it will be impossible to obtain a print.

Regarding the painting "For Internal Use Only"--we may have a photograph available at the Gallery but I have just returned from Iowa via New York and do not expect to get in for about two weeks. I am quite sure there is a print available, thus if you can wait a while, I will send it to you but if not, I have just looked up Tremaine's address in the New York phone book I brought with me and here it is:

Burton G. Tremaine  
563 Park Ave.  
New York, N. Y.

If you should be coming East, let me know. I would love to have you visit me in my favorite haunt. The address is: Eden Hill Road, Newtown, Connecticut, and the phone number is 426-4508.

Best regards,

Sincerely yours,

EGH/ab

July 17, 1962

Mr. Robert O. Shopp  
5511 Longview St.  
Dallas 6, Texas

Dear Mr. Shopp:

Thank you for your letter.

Since we concentrate entirely on the work of American artists, I cannot offer you any paintings of the Ming Dynasty. However, among the contemporary painters in the Gallery we have a Chinese artist whose name is Tseng Yu-Ho who resides in Hawaii. She started out as a traditional painter and has produced a number of superb screens as well as easel pictures and her work is represented in a number of museums both here and abroad.

If this is of interest to you, I shall be glad to send you some black and white photographs of her work when the Gallery reopens September 4th--after two months vacation.

Sincerely yours,

EGH/ab

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WISCONSIN

2 JULY 1962

EDITH HALPERT, DIRECTOR  
THE DOWNTOWN GALLERY  
32 EAST 51ST STREET  
NEW YORK 22, N. Y.

DEAR MRS. HALPERT:

AS I RECALL, BACK IN DECEMBER OF 1961, YOU HAD A  
WASH DRAWING BY SHAHN, SIMILAR IN THEME TO ONE THAT  
WAS REPRODUCED IN THE GOLDEN ENCYCLOPEDIA OF ART,  
PRICED AT \$800.00. NO DOUBT THIS HAS SINCE BEEN  
SOLD, BUT SHOULD ANOTHER IMPORTANT EXAMPLE OF THIS  
NATURE COME YOUR WAY, I WISH YOU WOULD PLEASE LET  
ME KNOW.

THANK YOU!

KHB:MS

SINCERELY YOURS,

*Keith H. Baker*  
KEITH H. BAKER

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established after a reasonable search whether an artist or  
publisher is living, it can be assumed that the information  
may be published 50 years after the date of sale.

7/10/62  
969 First Ave  
NY 22, 204

Dear Mrs. Halpert -

Hope you've had a nice rest since the end of the season and are enjoying Newtown. It's been hot here, but slower paced.

How about my coming up, as you suggested, for a couple of days of country air and work on the archives or whatever - say next week, Tues. + Wed. the 17<sup>th</sup> + 18<sup>th</sup>? I have to be in

Neiman-Marcus

DALLAS 1, TEXAS

July 13, 1962

MRS. EDITH GREGOR HALPERT  
EDEN HILL ROAD  
NEWTOWN, CONNECTICUT

DEAR MRS. HALPERT:

I was rather surprised to receive your letter of July 6th, for we are still waiting the information which I requested from you in order that we can proceed further on your claim.

You sent us a copy of your letter to Mr. Frank B. Mortimer of May 2nd. You also enclosed a copy of Mr. Mortimer's letter to you of April 18th. On May 9th, I wrote you requesting a copy of your estimate of loss, which was not enclosed. (A copy of this letter is attached)

On May 17th, I received a letter from you advising that your secretary had been away and the estimate would be in the mail the next day. A copy of this letter is enclosed. On May 29th, I still had not received the necessary information from you, and I again wrote as you will note from the enclosed copy. I am still awaiting the information which we have requested and which we need before we can proceed further. I presume since you have the file with you that you have this estimate of loss, and will be able to send it to me by return air mail. I shall look forward to hearing from you.

Sincerely yours,

*Alice King Snively*

Alice King Snively  
Secretary to Stanley Marcus

AKS:gs

## ROSE ART MUSEUM

Brandeis University, Waltham 54, Massachusetts

July 16, 1962

Mrs. Edith Gregor Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

I would like to add an additional request to my note concerning the extended dates for the Brandeis exhibition of the Seattle World's Fair show, "American Art Since 1950."

Because of the size of the show and the large scale of many of the paintings, I find that we will not be able to hang the entire show. Rather than reduce the exhibition, I have asked the distinguished Institute of Contemporary Art in Boston if they would be willing to share the exhibition with us, and they have agreed with enthusiasm. As you may know, the Institute is the museum devoted to modern and contemporary art exclusively, and has had a long history of pioneering exhibitions. They can, of course, be relied upon to handle and exhibit paintings with the greatest care and circumspection.

I am asking all lenders to the American section of the World's Fair show if they will give me their permission to share the exhibition with the Institute, and allow us to issue a joint catalogue.

After the show arrives in Boston, it will be carefully inspected for condition, and the appropriate division of paintings and sculptures between our two institutions will be determined. The Boston Institute of Contemporary Art is only a few miles from Brandeis, and the works will be transported from a central collecting point at the Rose Art Museum at Brandeis in a special van, under curatorial supervision.

Can you let me know if this arrangement is acceptable. Since the Institute is in Metropolitan Boston, the division of the show would have the advantage of making it more accessible to a wider audience.

I shall look forward to an early reply.

Sincerely,

  
Sam Hunter

SH:cr

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

2500  
July 5, 1962

Mrs. Everett H. Jones  
330 Westover Road  
San Antonio 9, Texas

Dear Mrs. Jones:

Your letter reached me in Newtown where I am really indulging myself in almost complete rest. The country is beautiful and I adore my old house. What's more, I have a maid, which is a miracle in these parts.

Indeed I will be happy to send the recent O'Keeffe painting to you. I promised to give a talk to the University of Iowa next Monday and will make it my business to stop off at the Gallery enroute to Connecticut. This will give me the opportunity of getting the painting, making the arrangements with Budworth, and the picture will be on the way to Santa Fe. I will send you a price in advance so that the picture will be insured.

I was happy to learn that the Epstein arrived and is "perfect for the spot". It really is a magnificent sculpture and it is fortunate that it has found the perfect home.

For the months of July and August do please address all mail to me at Eden Hill Road, Newtown, Connecticut.

My very best regards to you and Bishop Jones.

Sincerely yours,

EGH/ab

After publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

STATE  
UNIVERSITY OF IOWA  
IOWA CITY, IOWA



Department of Art

July 16, 1962

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

As grand as it was to have you visit with us, such a short stay can only be hectic for you because of the heavy demands within a short schedule. I would have loved to talk over the 'twenties and Sheeler's innovation for hours, but will have to wait for another day. Suffice it to say that so far I have compiled a fairly complete catalog of works, a comprehensive exhibition list with accompanying catalogs and reviews, and am trying to collect about anything of worth that has been written on him. I have contacted almost all of the galleries and museums owning his works, and am now in the process of writing the private collectors to verify data. Could your secretary provide addresses on the attached list; if they are old, please indicate so, perhaps including the year.

I am quite well along the way on an article on Sheeler's artistic development from 1913-25. If you know of any unpublished items by him from this period, please let me know by late August; I will pay all costs for photographs as necessary. I will send you and Mr. Sheeler a copy of the paper at a later date.

You had mentioned being interested in any information on American uses of concrete. I have included a list of examples from my file as well as a comparative list of European developments, which you may use for your purposes.

I should also communicate with the fellow from the Metropolitan Museum who had investigated Schamberg. If you have his name handy, could you send it along? I am establishing his relationship with Sheeler, and the more evidence I get, the stronger the case. The usual saw is that Schamberg would have gotten nowhere without the influence of Duchamp. If I can get 1915 paintings by Schamberg I may have evidence for a wonderful idea.

Since your time is costly, I will sign off. Hope the list on concrete is helpful.

Sincerely,

*Lillian Rothenman*

Enc: 3

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



ATK  
July 13, 1962

Robert S. Tompkins  
Chestnut Hill Road  
Montague, Massachusetts

Dear Mr. Tompkins:

I have just returned from a lengthy trip and found your letter of June 27th.

Since we have a prepaid shipping receipt, I assumed that the package had reached you but would appreciate word to that effect.

Now that I am in Newtown, I hope that you and Mrs. Tompkins will stop by to see me. My phone number is: 426-4508, Area Code 203.

Sincerely yours,

EGH/ab

*Randall*

July 18, 1962

Dear Felix -

Although I suggested that she call on you I thought it wise to drop you a note to the effect that Sara Kuniyoshi will be spending a few days in Hollywood - until July 27th. She is staying with Mrs. Hal Findlay of 2966 Passmore Drive, and it occurred to me that being an ice guy you might want to call her and have her meet your charming family.

Best regards.

Sincerely yours,

EGH:gs

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

O'K

80 LaSalle Street  
New York 27, New York  
July 1, 1962

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I write to confirm various things about the two big paintings you saw recently at Fine Arts.

Prices are \$15,000- each, on the "Cross with Red Heart" (1932), and on the "White Patio with Red Door", as I already mentioned to you.

Miss O'Keeffe is willing for both to stay in town these next months. Fine Arts is willing to keep them there for us over the summer, which makes them more accessible to you than if in storage.

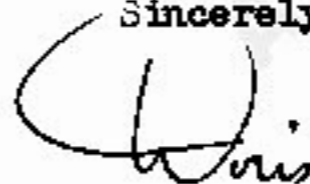
If you should sell the "Cross with Red Heart," let me know, and I will arrange for its release from Fine Arts, and shipment and packing as you direct. When you are back in September, we can arrange about hanging the big White Patio in your apartment, if you wish it then, as you said.

I will be in touch with the gallery about returning paintings before July 13, of the group that went to Fine Arts. It is a great saving in time and energy etc. to be able to take that large number at once, and have them put in shape - and I think you will find they look much the better for it when you see them. I am glad to be able to do this at a time that you find convenient.

You asked about how to reach me, etc. - . I will be out of the city from about August 18 to September 17. Meanwhile, my home address is 80 LaSalle Street, New York 27 (phone ACademy 2-2421). Office is Time Inc., Room 3253B, Time and Life Building, New York 20, phone LI-6-4030.

I hope you have a restful and pleasant summer in the country.

Sincerely,



Doris Bry

Ent. in STRBK. 10/10/62

copy to Georgia O'Keeffe

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF MINNESOTA  
THE UNIVERSITY GALLERY  
MINNEAPOLIS 14, MINNESOTA

OFFICE OF THE DIRECTOR

July 12, 1962

Mr. John Marin, Jr.  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mr. Marin:

Thank you for your kind letter of June 7th, concerning photographs of works by Bleumner, Dove, Marin, O'Keeffe, Weber and other artists. We can well understand how limited one's time can become, and we will, of course, be happy to order these photographs ourselves.

We appreciate your suggestion that you will send us those few negative numbers we do not yet know:

Bleumner:	Old Canal Port, 1914. Whitney Museum
Bleumner:	Silktown on the Passaic, ca. 1915. Marin Jr.
Dove:	Plant Forms, ca. 1915. Whitney Museum
Dove:	Portrait of A. S. (collage)
M-Wright:	Conception - Synchromy, 1915. Whitney Museum
Marin:	The Mountain Tyrol, 1910. Marin Foundation
Marin:	Sunset, 1914. Whitney Museum
Marin:	White Waves on Sand, 1917. Marin Foundation
Stettheimer:	Portrait of Alfred Stieglitz. Fiske University
Weber:	Chinese Restaurant, 1915. Whitney Museum
Weber:	Composition with Three Figures, 1910. Ackland
---	African Sculpture. Mrs. Halpert

Again, our many thanks for your assistance.

Sincerely yours,

*Betty Maurstad*  
Betty Maurstad  
Curator

BM: jr

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20, Aoba-cho,  
Shibuya-ku, Tokyo  
July 6, 1962

Miss Edith G. Halpert, Director  
The Downtown Gallery,  
32 East 51 Street,  
New York 22, New York, USA

Dear Miss Halpert:

We are most happy to hear that you finally received the  
Kuniyoshi books.

In view of your excessive trouble in clearing the books  
through customs and the accumulated expenses, I have just  
gotten an okay from Bijutsu Shuppan-sha to make a reduction  
in the original bill.

Under the present circumstances, it is quite reasonable to  
offer a reduction of 75% per copy, i.e., \$375 for the 100  
Kuniyoshi copies instead of the original \$450. } Pd  
8/2/62

We earnestly hope the foregoing consideration is satisfactory  
to you.

I sincerely wish you may have a leisurely summer rest free  
from the usually nerve-racking life of the big city. As my  
book project nears an end, my wife and I will soon depart  
this part of the world for the States. I hope then to offer  
in person my apologies for the complications you met.

Best sincerely,

*David Kung*  
David Kung

P.S. Your check should be made out to Bijutsu Shuppan-sha,  
Tokyo.

dk/ag

100 books  
*Kuniyoshi*

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

ATLANTA ART ASSOCIATION GALLERIES  
HIGH MUSEUM OF ART  
McBURNIEY ART MEMORIAL  
ATLANTA ART INSTITUTE

ATLANTA ART ASSOCIATION

1280 PEACHTREE STREET, N. E., ATLANTA 9, GEORGIA

TELEPHONE TRINITY 6-0371—P. O. BOX 7272—STATION C

JAMES V. CARMICHAEL.....Chm., Board of Trustees  
DEL R. PAIGE.....President  
REGINALD POLAND.....Director of Museums  
MRS. OUTHAIE FOSTER.....Director of Institute  
JAMES A. NONEMAKER.....Curator of Decorative Arts

July 10, 1962

Mrs. Edith Halpert  
Downtown Galleries  
New York, New York

Dear Edith,

We are so glad that you are going to be with us as a juror for our Southeastern Annual. Of course, we will be able to go into detail more specifically, as there is plenty of time.

In connection with an Exhibition which we are having here from October 16 to November 14, the great, Garbisch Collection of Early American Painting, we want to get a "knock-out" speaker whose specialty has really been in that field. Could you suggest someone who might be such and at the same time might be able to come to us from not too far away! Naturally, we would expect to pay the person. If you happen to know of someone, or more than one person, we would appreciate the address, or addresses. Thanks a million. (If you have any idea of the kind of honorarium such a speaker would expect, I would appreciate that help too.

If you have any questions about your trip to us for the juroring, please let us know. Thanks.

Anticipating the pleasure of seeing you here and having you with us, with best wishes and warm regards,

Sincerely and cordially.

*Reginald Poland*

Reginald Poland  
Director of The Museums

RP:afs

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July 2, 1962

Dear Miss Gruber:

I am enclosing the card which I would like to have multigraphed, or whatever is the least expensive process. Will you please have about fifty made up in a \*hurry and have the printer mail them here directly. We might just as well use ordinary Post Cards already stamped - purchased from the Post office. I am enclosing a check so that your P.C. is not depleted.

Also, after you enter all the payments in the stock book, I think it would be a good idea to make new sheets for all but Rattner and Weber. I am still working on the latter.

And will you please mail the U.S.I.A. forms for the Marin paintings to me for forwarding to Miss Bingham, as I must write her about the missing items. Keep the triplicates for our records; same with the consignment original which should also be sent on to me.

Keep after Bill to clean up the basement and paint the walls ( not the metal ~~the~~ doors. He has to be supervised, as you know. He can vacuum the stock cabinets upstairs as well, replacing the pictures in identical spots.

The doors should be kept locked and no one admitted except for pick-up and delivery, and all lights except those you need should be shut off. O.K.?

Thanks. I'll be seeing you.

Sincerely,

*Edwin Haupt*

\* Please use the cheaper of the two - the multigrapher who does the Press Releases or our new printer who took care for the last two mailings.

*Phyllis Rush*

For to publishing information regarding sales transactions, neither are responsible for obtaining written permission. One both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 6, 1962

Miss Alice K. Snavely  
Neiman-Marcus  
Dallas 1, Texas

Dear Miss Snavely:

I have been so tied up with Gallery affairs before we closed for the summer that I have overlooked the fact that I have had no reply to my letter addressed to you on June 3rd which had all the enclosures in connection with the damaged items. Will you please refer to this immediately as I really want to get the matter cleared and fortunately have brought with me the correspondence file which contains a carbon of the claim. I am holding this as I am sure you must have the original in your files.

Please write me immediately to the following address until September 1st:

Eden Hill Road  
Newtown, Connecticut

Sincerely yours,

BGH/ab

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 10, 1962

To whom it may concern:


In the understandable confusion on the many levels of New York City's artist-gallery relationships, injustices often occur. Galleries miss the works of artists for whom they feel genuinely attracted and in a position to help, and artists spend years, searching to find a gallery of repute for what they sincerely believe to be their truths.

After twenty-seven years of operations as the major alleviant of a great, great many of these injustices, and as an information clearing-house as vital to the profession of art as the ticker-tape to the profession of finance, we are informed this center will no longer receive subsidy from the Artists' Gallery.

We feel them highly deserving. Indeed we feel them necessary. They have, through our history, frequently sent artists to us. With some of these artists, we have formed an alliance for mutual and common good.

The American sculptor, David Smith, has said: "The creative impulse never leaves the history of man. There is no telling where it will crop up. Why are the Scandinavian countries, for instance, producing no art, whereas here, where society is so much opposed to it, we're producing so much?"

The tenacity and belief of many persons makes such things so. But we do not consider it greatly onus to suggest that such entities as the Art Information Center constitute a great and necessary part of any answer to his question.

  
David K. Sharpe  
Executive Manager

DXS:mk  
cc:WLG

CHARLES GORDON, DIRECTOR

July 12, 1962

Miss Virginia Field  
The American Federation of Arts  
41 East 65th St.  
New York 21, N. Y.

Dear Miss Field:

I am enclosing the form you sent to me. As you know, the Gallery is closed during July and August and while I may come by occasionally, it will be impossible to meet a specific pickup date. Thus may I suggest that you have Santini write me at my summer address--Eden Hill Road, Newtown, Conn., for a specific appointment when a special pickup will have to be made between now and August 13th. I can advise them directly a day or two before I plan to go to New York. At that time I will also see if we have a print available or will give you the photographer's reference number.

The painting came back from an exhibition not very long ago and is in perfect condition. However, because there is a tendency among the public to touch the picture in order to ascertain whether the newspaper clipping is a collage or "hand painted" we have always requested that plexi-glass be placed on the painting while traveling and hanging.

Sincerely yours,

ECH/ab

Encl.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*Sept.*

July 17, 1962

Dr. Irving F. Burton  
5200 Woodward Avenue  
Detroit 2, Michigan

Dear Irv:

It was nice to hear from you but I don't think you will like my reply. I thought everyone knew that I was a tough babe and was violently opposed to the auctioning of works of art for whatever cause worthy or otherwise. This practice has become a menace and I think you will agree that there is little reason for artists and/or dealers to make continuous contributions as opposed to any other field. No one expects the Ford Company to contribute cars to institutions all over the United States! The contributions should not be made by professionals but by local (or other) collectors and friends.

When the archives receive my files of correspondence, there will be many letters of this nature included in my "memoirs". But because I love you and Doris so much I will send you a Cushing weathervane; a contemporary work--never!

Best regards,

Sincerely yours,

BGH/ab

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# THE CURRIER GALLERY OF ART

192 ORANGE STREET

MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY

DIRECTOR

July 3, 1962

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22., N. Y.

Dear Edith:

Herewith another check. This one for \$150.00. And if I am counting correctly, you have now had a total of fifteen checks, two for \$150.00 and the rest at \$100.00. And that makes \$1600.00 which leaves \$650.00 to go. O.K.?

Are you off for the summer as yet or will I catch a glimpse of you when I come down next week?

Sincerely yours,



P.S. Just in case you have retired to the country, the above financial wizardry concerns the O'Keeffe oil, Pelvis Series.

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800  
150  
150

I try.

One of my research sources, the Americana Institute, has advised me that you reproduced the work in question on the cover of a catalog to Speeler's show at the Downtown Gallery in March-April 1958. This may well be my last avenue of hope, and I was hoping you could help me trap the elusive painting.

Is there any possible way I could secure said catalog, or the cover thereto, with the painting? If this is not possible, can you suggest anyplace else I might inquire as to a print or some sort of reproduction?

Your help and cooperation will be greatly appreciated, believe me — I've searched long and hard and am about to toss in the sponge on my paper, unless somewhere a print can be found.

Sincerely,  
Andrew V. Robinson

✓  
July 2, 1963

Miss Honor Williams,  
Membership Secretary  
Founders Society Detroit Institute of Arts  
5200 Woodward Avenue  
Detroit 2, Michigan

Dear Miss Williams:

Thank you for your letter.

I am leaving for my vacation today and September 19th seems rather distant at the moment. However I will let you know well enough in advance about the time of arrival.

Incidentally no mention has been made of expenses for transportation, etc. Will you advise me about that please?

Sincerely,

ECH:lk

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Frederick Baum

backer, should the Internal Revenue boys look askance at the proposition.

Let me know when you and Beatrice can come for a visit. I promise not to talk shop. I will be gone this coming weekend and next--Iowa and Vermont--but thereafter hope to stay close to Newtown.

Best regards,

Sincerely yours,

EGH/sb

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

5  
MARSHALL M. REISMAN

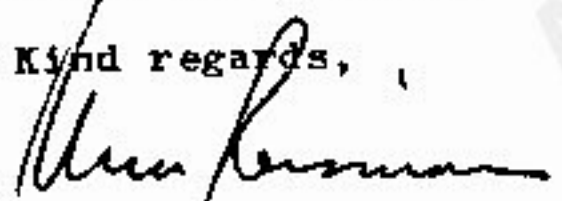
July 11, 1962

Mrs. E. G. Halpert  
Eden Hill Road  
Newtown, Conn.

Dear Mrs. Halpert:

You may recall that I am the one who purchased Ben  
Shahns' "Tricipert" some time ago. I was quite  
amazed to see a reproduction of it in yesterdays  
Times in an ad for The Circle in The Square Theater!  
Could you explain?

Kind regards,

  
Marshall M. Reisman  
215 Roycroft Road  
Syracuse 14, New York

P.S. Hope you are having a grand summer!

Price to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

July 19, 1962

How to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. John I. H. Baur, Associate Director  
Whitney Museum  
22 West 54th Street  
New York 19, New York

Dear Jack:

Because of personal association I can give you the exact dates of Samuel Halpert's residence in Ogunquit. This was during the summers of 1926 and 1927.

PICNIC IN WEST CAMP (on the Hudson) was painted about 1920 and if you promise not to tell anyone the female figure (fully clothed) is of the artist's wife.

Not being a very bright character it wasn't until this moment that I realized the possibility of an error. Are the paintings reproduced to be of Maine or painted by artists who had been in Maine at any time? Sam painted a good many pictures in Ogunquit, but at this distance I can not recall the titles and/or the owners. If by chance I should get to New York before the first of August I will look up the records. Is there a possibility that a copy of the catalogue of his memorial show at the Detroit Art Institute would be accessible to you? The dates on the reproductions would suggest those painted in Ogunquit.

Sincerely yours,

EGH:gs

P.S. If I sound dumb, remember that I did not represent my husband's work. He was with Kraushaar Galleries, and after his death with Milch. I always thought it was bad taste for a wife to handle her husband's work.

July 13, 1962

Oliver Baker Associates  
25 Washington Square North  
New York 11, New York

Dear Mr. Clements:

Sometime last week I ordered several photos of some Stuart Davis paintings. You could not find your number 31-564 Int'l Surface. I am enclosing a copy of the painting which may be of some help to you in locating the negative because all our records show this number.

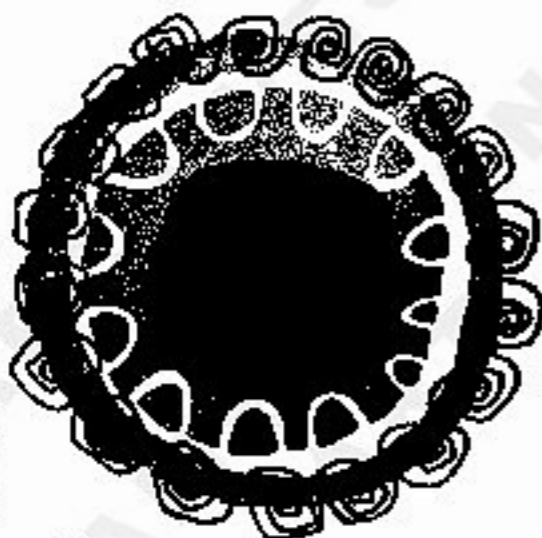
Very thanks,

Sincerely yours,

Irene Gruber

ig  
enc:

PHONE 251-147



ADVERTISING ART

OPPENHEIM ASSOCIATES / 1649 ULUOPIHI LOOP / HONOLULU, HAWAII  
5546 KAWAIKUI

16

card sent 7/14/62

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DOWN TOWN GALLERY -  
NEW YORK, NEW YORK -

GENTLEMEN -

IT WAS SUGGESTED BY ONE OF MY FRIENDS  
(ED STASALK) THAT I WRITE YOU CONCERNING MY  
WORK. I WAS PREPARED TO EXHIBIT IN SAN FRANCISCO  
THIS SUMMER - BUT THOUGHT OF WRITING YOU  
PEOPLE FIRST.

I HAVE BEEN PAINTING FOR A GOOD TEN  
YEARS AND HAVE SOME JUNK IN N.Y NOW  
- BUT I FEEL I AM NOW READY FOR SOME  
SERIOUS HELP IN THE EXHIBITING AND SELLING OF  
MY <sup>RECENT</sup> ~~RECENT~~ WORKS -

MY WIFE & I BOTH PAINT - AND WE SEEM TO  
SELL A GREAT DEAL

Hermy Oppenheim

62

Robert Knipschild  
1033 Woodlawn  
Iowa City Iowa

9 gouaches  
shipped July 13, 1962

SPAN gouache	\$75.
AERIE "	75.
IS 80 "	75.
STILL LIFE Gouache	75.
UNDER THE MOUNTAIN gouache	75.
BLUE CLOUD gouache	75.
BRIDGE gouache	75.
WINTER CONNECTICUT gouache	75.
IOWA -FEBRUARY gouache	75.

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Cable Address  
"AMFACTORS"

July 2, 1962

NEW YORK 17  
100 Park Ave.

SAN FRANCISCO 5  
215 Market St.

SEATTLE 1  
Washington Bldg.

The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Gentlemen:

Re: Tseng Yu-Ho; RESTORATION OF PAINTING "Strings of Amber"

We are insurance counselors for Tseng Yu-Ho (Mrs. Gustav Ecke) and Dr. Ecke here in Honolulu.

Your Gallery sold Mrs. Ecke's painting "Strings of Amber" (Water color No. 73) about two months ago and your purchase slip No. 9746 dated May 2, 1962, discloses a charge (\$200) for "Restoration".

We wonder whether or not restoration was required because of damage or injury caused by a peril covered by Mrs. Ecke's insurance policy issued by our agency.

We will be able to determine whether or not Mrs. Ecke is entitled to recovery under her policy if you will let us have the following information:

1. Cause of injury to painting.
2. Date of injury
3. Description of injury
4. Description of restoration work performed.

You may find it convenient to let us have the above information by completing and returning one copy of the simple questionnaire accompanying this letter.

Very truly yours,

*Robert P. Torris*

Robert P. Torris  
Insurance Division  
Special Accounts Department



"SERVING HAWAII SINCE 1849"

RPT:pw  
Encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*Letter  
8-32-11 placed  
in folder*

July 3, 1962

Miss Anna Rogenthal  
Show Magazine  
140 East 57th St.  
New York, N. Y.

Dear Anne:

After I spoke with you last week it occurred to me that I did not make my point strong enough and that you might decide to write something about the gift.

While there is no question about the eventual transfer of the Collection, it would be bad taste to publicize it as such until the papers are actually signed. All such matters, as you know, take a good deal of time, particularly when two lawyers are involved. Each paragraph must be scanned, discussed and discussed before an agreement is reached in relation to the details of the terms involved.

Both Corcoran and I have no doubts about the matter as the terms were completely acceptable and agreed upon originally. Unless one of the lawyers goes off for a long vacation, the papers should be signed before the summer is over. In any event, the entire collection will be exhibited as a unit during the latter part of September and early October and will be called merely the Halpert Collection. We may also include some of the other gifts made by various collectors and dealers. This is problematical, especially because some of the donors will be away on vacation.

If you are interested, I can send you a detailed list of the collection. I will pick up a copy on one of my trips to New York within the next week or so. Also I can manage to dig up some photographs. The most important fact is, however, that if and when you decide to write about it, it must not be called a gift until the announcement is made directly by the Corcoran. Meanwhile I am sending you a catalog of <sup>my</sup> exhibitions held by Corcoran in 1960 when only a portion of the collection was included. Incidentally, there will be no Folk Art as Washington has an excellent collection at the National Gallery given by Colonel and Mrs. Garbisch.

Best Regards,

Sincerely yours,

BGH/ab

After publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 2, 1962

Mr. Norman A. Geske, Director  
Art Galleries  
University of Nebraska  
Lincoln, Nebraska

Dear Mr. Geske:

May we ask you to please write to Contemporary Arts Museum  
in Houston, Texas for the catalogue for the Dove Show, and  
to the U.S.I.A. Washington, D. C. for information on the  
O'Keeffe NEW YORK AT NIGHT?

Thank you.

Sincerely yours,

Irene Gruber

rior to publishing information regarding sales transactions,  
statements are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

July 10, 1962

Mrs. Edith Gregor Halpert, Director  
THE DOWNTOWN GALLERY  
32 East 51st Street  
New York 22, New York

Dear Edith:

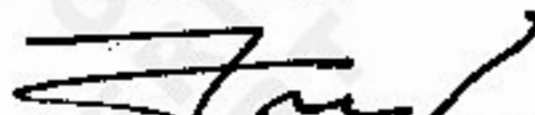
I hasten to answer as I see your idea of a rest is to get on planes and rough house the country. I am having such a rest here. As you know, I have two jobs for the moment and I was busy before. This means that I will get away in the first week of August. I am dividing my time between you and my mother on Cape Cod. I should go to Chatham right away. She is not strong, has been waiting somewhat fretfully, or perhaps courageously, and it would be good for me to have a rest, if I am not to look at you with too vague and glassy an eye. This means that I would be seeing you around August 20, if that is good for you. Send me a line right back and tell me that this is satisfactory. If need be we can clarify this by telephone.

I am very grateful to you for the loan of the Price. I wish in a way that it would not have to be an abstraction as I think of Price more as a painter of mysterious animal life. But any Price is a good Price, and I can always rewrite what I have written to make it satisfactory.

Do send me a photograph, title, dimensions, and date, and I shall love you for it.

Yours, until we rest under the trees,

Cordially,



Frederick S. Wight

FSW/rs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

SHELBURNE



MUSEUM

INCORPORATED

Founded in 1947 by Mr. and Mrs. J. Watson Webb

SHELBURNE, VERMONT

Office of the Director

Burlington, UNiversity 2-9646

**NOTICE OF ANNUAL MEETING OF  
MEMBERS OF SHELBURNE MUSEUM, INCORPORATED**

PLEASE TAKE NOTICE THAT IN ACCORDANCE WITH THE BY-LAWS OF THE CORPORATION THE ANNUAL MEETING OF THE MEMBERS OF SHELBURNE MUSEUM, INCORPORATED WILL BE HELD ON SATURDAY, JULY 14, 1962, AT 10:00 O'CLOCK IN THE FORENOON (DAYLIGHT SAVING TIME) IN THE MEETING HOUSE ON THE MUSEUM GROUNDS IN SHELBURNE VILLAGE.

THE MEETING WILL BE FOR THE FOLLOWING PURPOSES:

1. ELECTING TRUSTEES AND A CLERK FOR THE ENSUING YEAR.
2. TO AMEND SECTION 2 OF ARTICLE VII OF THE BY-LAWS SO AS TO PROVIDE A FISCAL YEAR CLOSING DECEMBER 31 EACH YEAR AND TO AUTHORIZE THE PRESIDENT OF THE CORPORATION TO MAKE APPLICATION FOR CHANGE IN ACCOUNTING PERIOD TO THE COMMISSIONER OF INTERNAL REVENUE.
3. CONDUCTING ANY AND ALL OTHER BUSINESS PROPER TO COME BEFORE THE MEETING IN ACCORDANCE WITH THE ARTICLES OF ASSOCIATION AND BY-LAWS OF THE CORPORATION.

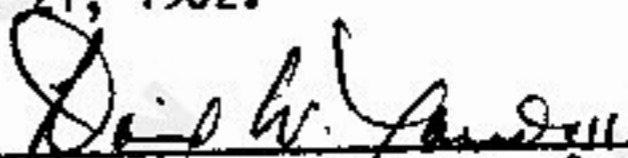
EVERY MEMBER IS BEING SENT A FORM OF PROXY. EACH MEMBER WHO CANNOT ATTEND THE MEETING IN PERSON, OR WHO EXPECTS TO BE UNABLE TO ATTEND, IS REQUESTED TO SIGN AND RETURN TO THE CLERK AT 156 COLLEGE STREET, BURLINGTON, VERMONT, THE ENCLOSED PROXY FORM.

ALL MEMBERS, ASSOCIATE MEMBERS AND TRUSTEES WHO CAN BE PRESENT, AND THEIR HUSBANDS OR WIVES, ARE INVITED TO LUNCHEON AT THE SHELBURNE INN, ON THE HARBOR ROAD, AT 12:30 P.M. FOLLOWING THE MEETING.

TO HELP MR. J. WATSON WEBB, JR., THE PRESIDENT, IN PLANNING THE LUNCHEON, MEMBERS ARE ASKED TO COMPLETE THE REPLY FORM (AT THE FOOT OF THE PROXY FORM) AND RETURN IT TO THE CLERK AT 156 COLLEGE STREET, BURLINGTON, VERMONT, BY TUESDAY, JULY 10TH, OR SOONER IF POSSIBLE.

ASSOCIATE MEMBERS SHOULD USE THE REPLY POSTCARD FURNISHED FOR THIS PURPOSE.

DATED AT SHELBURNE, VERMONT, JUNE 21, 1962.

  
DAVID W. VANDELL, CLERK

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[illegible]

In our opinion, the Air Information Service is necessary for a practical navigation in winter and for the purpose of a safe landing in winter in low visibility conditions, and also for the safe approach to the airport.

[illegible]

In my opinion this is an innovation that should be used by all interested foundations.

॥ ॐ नमो भगवते वासुदेवाय ॥

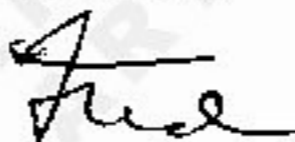
July 2, 1962

ary would not be out of line with other salaries in the Gallery, but rather than this I suggest the above."

Hamilton further stated that he believes we are sufficiently close together that he can proceed to endeavor to obtain a ruling from the Internal Revenue and that he is taking steps to submit the matter, using the agreement which I sent him to indicate to the Internal Revenue the form of the contemplated deed. He further stated that they are employing an architect to prepare formal designs for the modifications contemplated and also specifications which they will submit to you for your approval, whereupon they will obtain estimates.

Please let me have any thoughts which you wish me to convey to Mr. Hamilton with respect to the foregoing suggested changes.

Sincerely,



FE/im

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Sears

July 17, 1962

Mr. Vincent Price  
580 N. Beverly Glen  
Los Angeles 24, Calif.

Dear Vincent:

If I think of it I will send you some printed stationery next Christmas so that I may have a record of your address! Fortunately I retained the envelope and now can answer you promptly.

I have been quite pleased with the reports of your venture and the few artists who may have been apprehensive should be relaxed, in view of the fact that the newspapers made clear that the metropolitan areas will be omitted. Of course I deeply regret the Shahn episode and like you have kept mute. I wonder how this critic you refer to got wise. You might be gratified to learn that Stuart Davis was very enthusiastic about your project and regretted that he was not included. I explained that he was too far out both ism-wise and price-wise. You see, opinions vary and I wish you would not eliminate all the new artists of America and substitute name artists abroad. This might be misinterpreted also. You know as well as I do how artists function and as a dealer I have had quite a few experiences which I ~~will have to~~ occasionally cite in my lectures. As a matter of fact, I am having a ball as a tapee for the Ford Foundation. After these many years I broke down and consented to tape of my art life and since I finally succeeded in obtaining a contract for a 20-year limitation on a release of the tape and/or the transcript, I really have been handing it out. My taper, Harlan Phillips, who is responsible for the Felix Frankfurter book, is also enjoying this project. For me it is better than psychoanalysis as it gives me an opportunity to release all my gripes as well as enthusiasms in complete candor.

For the rest of the summer until September 1st, I shall be in Connecticut where my address is: Eden Hill Road, Newtown. If you are digging for art in this locale, do get in touch with me. My phone number is: 426-4508, Area Code 203. I would love to see you as usual, and remember I am with you and want to cooperate. Keep up the good work, my boy.

As ever,

EGH/ab

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Commissioner of Internal Revenue  
Page 4

July 20, 1962

(5) That in valuing the Downtown Gallery stock which was owned by Mrs. Halpert at the time of her death for purposes of computing her estate tax, the art works referred to in the agreement of gift as given by Downtown Gallery shall not be deemed an asset of Downtown Gallery, since complete ownership of the works of art vested automatically in Corcoran upon the death of Mrs. Halpert.

Very truly yours,

Mrs. Edith G. Halpert

Downtown Gallery, Inc.

By

President

GEH, III:aag

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July 18, 1962

*Sent input letter  
8/9/62*

*Helene  
2-1767*

Mrs. Lawrence K. Miller, President  
Shaker Community, Inc.  
Hancock, Massachusetts

Dear Mrs. Miller:

I am sorry to be so late in answering your very nice letter, but I have made two trips since my arrival in Newtown and am just settling down to what I hope will be a peaceful summer.

If you find that the worm gears which were picked up are desirable for your permanent collection I shall be very glad to present them. I am sorry that the magnificent object measuring eight feet (I can't remember the name of it) was not picked up at the same time. You may recall that I suggested a station wagon so that this could be included. If you are not interested in acquiring it as a gift please let me know so that I can make other arrangements.

Unfortunately I left the appraisal figures in New York and won't be there for about two weeks. Meanwhile may I suggest that you set an overall figure of \$15,000 on the Sheeler collection.

As soon as I complete my short rest period I shall certainly make a trip to Hancock as I am dying to see the Shaker Community in its present form. And it will be so nice to see you again.

Sincerely yours,

EGH:gs

donald McGill  
ART DEALER

BOX 138  
MONTEGO BAY  
JAMAICA W.I.

July 13th 1962

The Director,  
Down-Town  
32 E. 51st Street  
New York City, N.Y.

Dear Sir,

Interested in primitive art? then allow me to introduce myself. I am a Canadian who has worked in Jamaica as an art dealer for the past three years. I have recently been fortunate to find in a less accessible part of the island an elderly sculptor who has been creating 'toys' for many years and has never been discovered.

My investigation has revealed that this sculptor has been unschooled, untutored and has never been under the influence of other artists or craftsman. His work is not crude or crass, it's form and line in most ways obey the order of fine sculpture. Yet, his tools are machete and knives made from a machete blade and his finish, shoe polish. Carved from cedar wood, his unique animals, birds, reptiles and other creatures native to his habitat are frequently compared with Eskimo art. His gift (as he calls it) enables him to capture the humour and sensitivity of animals as we have never seen them, and each of the creatures differs from its companion in size, facial expression and physiognomy.

My customers (mainly American, Canadian and English tourists) are always exuberant and delighted with his works. I mentioned this only to convey the broad appeal of this objet d'art, as greater enthusiasm is shown from artists, art connoisseurs and students of anthropology.

This artist lives in semi-civilized community and in order to keep his work aesthetic, primitive, meaningful and original I have no plans of changing this.

I am seeking only two New York outlets for this art, preferably far apart, which are willing to pay 50% down in advance of each order, the balance to be paid on arrival or on Bill of Sight. If your firm is interested, I can send a few photographs and a complete list of the creatures or a few samples at wholesale prices.

Yours truly, .

Donald McGill  
Donald McGill.

DM/sd.

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Wm/Guy Spittal,  
P.O. Box 594,  
Caledonia, Ont, Canada,  
July 14/62

American Folk Art Gallery,  
32 E 51,  
New York City, N.Y., U.S.A.

Dear Sirs:

Would you be interested in any Innuquois Indian false faces from the Six Nations Reserve? These are the faces who helps when we get ill. There are only 5 or so carvers now and these masks are made by the two best: Habajegren'ta (Guy Flying Cloud) 40 yrs, Gana'twa (City) - 70 yrs.

There are many 'types'. The original pair: KEEL NOSE → transformed into → BROKEN NOSE. Also: DOORKEEPER, Blower, Spoonmouth, Whirlwind, Hanging Tongue, and others, as well as individual masks of no 'type'. Each mask is unique, in expression, even those of the above 'classes'. If you want, a 5 page write up on their use and history can be sent with your first order. Price \$20<sup>00</sup>

Another mask is the companion of the wooden faces. This is the Corn Husk Face (qajesa) beaded by women. These are \$15<sup>00</sup>

Carried by the Wooden Faces are the large Snapping Turtle Rattles (19"-21") (whole shell, neck and head). However, these are very scarce and cannot always guarantee immediate delivery. \$17<sup>50</sup>

We also have headdresses, water drums, and cornhusk dolls.

You can check the quality of our work at these museums:  
Museum of the American Indian, NYC; Detroit Children's Museum;  
Carnegie Museum, Pittsburg; Milwaukee Public Museum;  
San Diego Museum of Man.

Hoping to hear from you,

My heart shakes hands with you,

- O neh,

- Owa'myudane

(Wm/Guy Spittal)



WHITNEY MUSEUM OF AMERICAN ART  
22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

LLOYD GOODRICH, Director

JOHN L. H. BAUR, Associate Director

JOHN GORDON, Curator

EDWARD BRYANT, Associate Curator

MARGARET McKELLAR, Executive Secretary

July 10, 1962

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York, New York

Dear Edith:

This is to confirm that you have generously agreed to lend the bronze by Jack Zajac, Easter Goat # 3, to our exhibition, "Fifty California Artists," to be held from October 23 through December 2. We will pay all transportation costs, and will insure the piece from the time it leaves your possession until its return to you. The works for the exhibition will be collected about October 12, and we will get in touch with you before then to arrange details.

In the meantime, will you be kind enough to have the enclosed loan form filled in and returned to us?

With many thanks for your help, and with best wishes for the summer,

Sincerely yours,

  
Director

LG:cs  
ENClosure

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ASSISTANT SECRETARY OF STATE  
WASHINGTON

July 2, 1962

Dear Mrs. Halpert:

The loan exhibition from your collection and from the Downtown Gallery's has been in place for a few days, giving a splendor and magnificence to the offices of the Bureau of Educational and Cultural Affairs that they have never had before! It is a privilege for my colleagues and me to be in the presence of these great works, but we realize that the exhilaration we feel is only a happy incident of the main purpose that the exhibition serves so well. Each year hundreds of cultural representatives of other Governments and of international organizations visit our offices on various cultural missions. For them to see this splendid demonstration of the excellence, vigor, and variety of American painting over the last half century is an immeasurably valuable contribution to the advancement of understanding and appreciation throughout the world of the state of American artistic development. Your generosity in making these paintings available is another admirable example of your service to the nation's cultural interests at home and abroad. On behalf of the Department as well as my colleagues and myself, I send you this expression of deepest appreciation.

Sincerely yours,

Lucius D. Battle  
Assistant Secretary  
for  
Educational and Cultural AffairsMrs. Edith Greger Halpert, Director,  
The Downtown Gallery,  
32 East 51st Street,  
New York 22, New York.

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## ANDRÉ EMMERICH GALLERY

SEVENTEEN EAST SIXTY-FOURTH STREET NEW YORK 21, N.Y. TEL. MU 5-3000

July 5, 1967

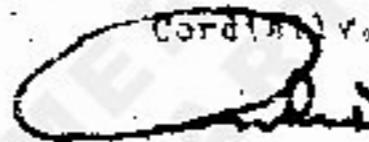
Dear Betty,

I would like to take this opportunity to tell you how agitated I am at the news that the existence of the Art Information Center is threatened. For us as a gallery, its function has been a unique and invaluable one: both for my personal information and most especially, to assist clients, collectors and museums who again and again have turned to us and asked where they could see the work of so-and-so.

I am convinced that the sales of younger, less well known (and all the more needy) artists will be affected negatively if your service would disappear. The very well known artists -- everybody in the art world knows pretty much where they are represented. But it is in the area of budding talent, of younger or less prominently touted artists, that the Art Information Center does its most valuable work. Indeed, as a public service it is unique in the country and I think in the world. It is a splendid example of what the French call our American "voluntarism" at work -- for the public good, unselfishly, on a voluntary basis, in an area where such a function is much needed.

I hope profoundly that a way can be found to keep Art Information Center going!

Cordially,



Mme Betty Chamberlain  
Art Information Center  
853 Lexington Avenue  
New York 21, N.Y.

July 5, 1962

Mr. Abraham Oberfest  
475 Fifth Avenue  
New York, N. Y.

Dear Mr. Oberfest:

The next time you are at the Gallery would you mind noting the amount paid Adele Rosenstein for her bookkeeping and secretarial work in connection with the 32 E. 51st Street Corporation as well as for the Downtown Gallery. I note that we have made no payment to her this year starting in January and would like to do so in relation to the past. I recall that she also gets Christmas checks, thus it would be wise to get the sum total per year.

Do the books have to be closed for the fiscal year before I return to the Gallery; or can all the adjustments wait?

I also want to inquire about the enclosed. Mr. Russell made a firm commitment for the purchase of the Zorach sculpture and actually we had several possible sales during the interim but I honored my commitment and turned down the other prospective sales.

The letter of June 22nd from his widow has not been answered. I feel like a ghoul insisting that the contract be carried out. On the other hand, he left many millions and really wanted the sculpture desperately. What I would like to know is whether his letter can be considered a contract or whether I can write to the widow, suggesting that the estate acquire the Zorach as a memorial to him. I can word it nicely without using the sledge hammer. I shall appreciate your advice in the matter.

Sincerely yours,

EGR/ab  
ENCL.

# ARISTA

Roofing and Sheet Metal Co.

173 East 96 St., New York 28, N. Y.

SACramento 2-7100

July 12th 1962

Mr. I.M. Schwarzkoph  
110 East 42nd Street  
New York, N.Y.

RE: 32 East 51st Street, N.Y.

Dear Sir;

We herewith submit our estimate for work to be done at above premises.

We propose to recover the entire roof and flashings as specified below.

All blisters, loose and deteriorated parts of roof to be removed and repaired with Asbestos Fibre Cement and 15 lb. felt before recovering roof.

Entire roof to be recovered, as follows,

1. A layer of Asbestos Fibre Cement troweled.
2. A finish layer of Barretts Heavy Duty 55 lb. Rubberoid.

Flashings to be three course, as follows,

1. A layer of Asbestos Fibre Cement.
2. A layer of 15 lb. felt.
3. A finish layer of Asbestos Fibre Cement troweled smooth on all flashings, parapet walls bulkheads and all roof projections.

All rubbish created by this contractor to be removed from premises.

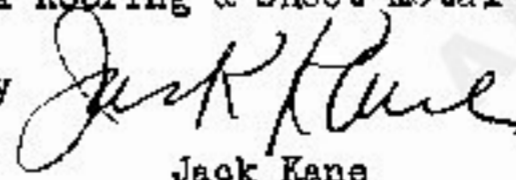
The above roof to be guaranteed against natural wear and tear for a period of FIVE YEARS and all the above work to be done for the sum of,

TWO HUNDRED THIRTY FIVE DOLLARS (\$235.00).

Respectfully submitted

Arista Roofing & Sheet Metal Co.

By

  
Jack Kane

JK:nb

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Mrs. Edith Halpert

- 2 -

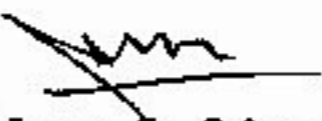
Valentin titled "Calderberry". It consists of a black sheet-metal base, tri-cornered and shaped a bit like the Eiffel Tower from which a flat horizontal disk is suspended by a wire. The wire then extends out into space at an angle for a distance of about three feet at the end of which is a tiny gold disk about three-quarters of an inch in diameter. The triangular base is about ten inches wide and about twelve inches high. If you don't feel qualified to appraise it from this description, perhaps you could tell us who might do so.

Perhaps we should apologize for bothering you with this sort of thing in the midst of a hot summer. There's no great rush about it but we shall be most grateful for your help at your convenience.

Wasn't that a pleasant evening at Rosalie's last month? Although it really wasn't very early when I left, I hated to break away from such good company, - especially for business!

Dorothy joins in affectionate best wishes.

Sincerely,

  
James S. Schramm

JSS/jr

Gonzales

48 Tielway  
Houston 19, Texas  
July 7, 1962

Dear Edith:

Thank you for your help. I have passed the information along to G.G. I believe I told you she was teaching in New Mexico this summer, and is also enjoying all the outdoor things one can do there. I suggested that she write you and that perhaps you will have other suggestions later on. Someone has told her about Iowa State University where a man named Humbert Albrizio teaches. Others have suggested Cranbrook.

I know you will enjoy your summer away from the city. I'm spending most of my time in air conditioning and over at the club pool. However I must get busy soon and start a tapestry I have in mind. I enjoy it more than ordinary weaving. I feel encouraged. A piece of mine, a traditional technique but with modern application, was accepted by the judges at the South Central Craftsmen show at Ft. Worth. It will go to New York in November and be shown at the Museum of Contemporary Crafts until Jan and then go on tour for a year. I am interested in making some tapestries even though it takes forever and a day.

Best wishes,

Lorraine G.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

Nordness Gallery

6 July 1962

Mr Norman Davis  
Vice President & Fine Arts Director  
The Seattle World's Fair  
Seattle, Washington

Dear Mr Davis:

In your exhibition 'Art Since 1950, American,' you have a painting by Stuart Davis entitled INT'L. SURFACE NO. 1, which has been purchased by S.C. Johnson & Son, Inc. This corporation purchased 102 works which will be toured internationally, and the opening exhibition will be at the Milwaukee Art Center in mid-September.

At the time of the purchases it was believed that the tour would not start before next spring, but as the dates have now been moved up to this September, we would very much like to arrange an exchange of Stuart Davis paintings through Mrs Halpert of The Downtown Gallery.

I am enclosing a carbon copy of my letter to Mrs Halpert and hope that it will be possible that an exchange may be made and expedited, as special crates have to be built for the paintings included in the exhibition.

We would very much appreciate your consent and cooperation, and hope to hear from you as soon as possible.

Sincerely yours,

ELEANOR H. HEDGE

EHH:ps

CC: Mrs Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York, N.Y.

CC: Mr Stuart Davis  
15 West 67 Street  
New York, N.Y.

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July 9, 1963

Mrs. Edith G. Halpert, Director  
The Downton Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Please forgive my laxity for not mentioning in the first letter that all the transportation expenses will be taken care of by the Founders Society. I was sure that Mr. Fleischman had explained all the details, but if there is any question regarding this talk I will be more than happy to answer them for you.

I am sure that either Mr. Woods or Mr. Fleischman know enough of your background for giving an introduction of you, but if you should by chance have a biographical sketch that I may put before them, I surely would appreciate your sending it to me.

Sincerely,



Honor Williams  
Membership Secretary

FOUNDERS  
SOCIETY  
DETROIT  
INSTITUTE  
OF ARTS

5200 WOODWARD AVE.  
DETROIT 2, MICHIGAN

HW:pab

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July 10, 1962

Mrs. Everett H. Jones  
P. O. Box 2193  
Santa Fe, New Mexico

Dear Mrs. Jones:

Enclosed is a photograph of the O'Keeffe painting IT WAS  
YELLOW & PINK II. The price is \$7500. If you wish us to  
we will send it to you on approval.

Thank you.

Sincerely yours,

Irene Gruber  
Bookkeeper

ig  
encs

# ARTHUR R. FREEMAN

INSURANCE BROKER AND ADVISOR  
TO INDUSTRY

TELEPHONE MURRAY HILL 3-8510-11  
3-12-13-14

10 EAST 40th STREET  
NEW YORK 16, N. Y.

July 12, 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Downtown Gallery, Inc.  
32 East 51st. Street  
New York, N.Y.

Attention: Mrs. E. G. Halpert

Re: Fine Arts Floater.

Dear Mrs. Halpert,

The enclosed bill represents a three year policy.

I want to point out the following:

1. This policy is based upon a rate that is \$3.60 per thousand cheaper than your old policy.
2. There are no Report of Values to be made at any time.
3. Your coverage is \$125,000. at either 51st. Street or Hayes Warehouse, whereas you formerly had \$20,000. value at Hayes Warehouse.
4. In case of loss, merchandise is valued at selling price, less 1/3rd for your property. Property of others is valued at your agreed consigned value.
5. On merchandise shipped, the following applies:  
At least 10% of the actual value of each shipment shall be declared to all carriers using released or limited value bills of lading or shipping receipts.

Best regards from both Mrs. Freeman and myself.

Very truly yours,

ARTHUR R. FREEMAN

BY: 

ARF/ga  
Encl.

*Also  
Kentown*

F

July 12, 1962

Miss Helen Heninger  
Gump's Gallery  
250 Post Street  
San Francisco 8, Calif.

Dear Helen:

Many thanks for the catalogs; now I have two sets. One arrived in New York where it was misplaced and the other just reached me in Newtown. I am very pleased with it. After sending you two notes to the contrary, I thought I owed you this note of thanks.

Have fun milking in August. I hope to see you before long.

Best regards,

Sincerely yours,

EGH/ab

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

July 5, 1962

Miss Helen Heninger  
Gump's Gallery  
250 Post Street  
San Francisco, Calif.

Dear Helen:

Many thanks for sending me the Polaroid shots. The installation seems excellent and I congratulate you on the arrangement.

To date I have not received any catalogs. Do you think you can forward some at my Newtown address as I am really eager to see them.

I have been here a few days and feel like a human being at last but it won't be long as I have to shoot off to Iowa any minute, followed next week with a trip to Vermont. From there on I refuse all invitations. I will just bask in the Connecticut sun.

Wish you could come for a visit. It is really restful.

Sincerely yours,

EGH/ab

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Edith Gregor Halpert

page 2

A F A will, of course, be responsible for all expenses connected with the preparation, care and transportation of the exhibition and will insure all works in the show under its all-risk fine arts policy.

We very much hope that you will be able to lend to what we feel will be a significant exhibition. Your cooperation will be deeply appreciated.

Sincerely,

*Virginia Field*

Virginia Field  
Head, Department of Exhibitions

VF/w

Enclosures

I. M. SCHWARZKOPF, INC.  
110 EAST 42ND STREET  
NEW YORK 17, N.Y.  
DX-988 7-0288

CONSTRUCTION  
ENGINEERING  
REAL ESTATE  
MANAGEMENT  
LEASING  
SALES

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 18, 1962

Mrs. Edith Halpert  
Eden Hill Road  
Newton, Conn.

Dear Mrs. Halpert:

I have your letter of July 3rd. I must have misunderstood you the last time I met you at the building. I left with the impression that you wanted nothing done with the hot water, and did not want to spend any money on the building.

I enclose herewith two estimates covering new hot water coil - James Gilbert Company Inc. \$98.70 and L. Glasgow, Inc. \$175.00. The figure from Gilbert is extremely attractive and I suggest accepting it. I also enclose an estimate from Arista Roofing and Sheet Metal Co. for \$235.00 for re-covering the roof, which is in extremely bad shape. I am afraid that unless this is done there will be more leaks next year. Please let me know your decision on the hot water coil and the roof and return the estimates to me.

When we discussed the fourth floor rear apartment I advised you that when it is redecorated the painter can do the small amount of plaster patching. I am doing nothing on this apartment until I hear from you.

Lombardi is going on vacation some time in August, and it is important that Bill's vacation is at a different time, as I do not want Lombardi's substitute to cover 51st Street as well. As soon as I find out definitely when Lombardi is going I will advise you.

As far as the management fee is concerned, even at \$75.00 a month I do not cover costs. You do not realize the amount of incidental work involved with this building. Such as obtaining estimates for shower enclosures, elevator, and checking the building for blasting damage and the like. I do agree with you, at your convenience, it would be a good idea to sit down and discuss what services are involved.

I hope you have a pleasant summer - don't worry about 51st Street, it will still be there in the fall.

Best regards,

Irving M. Schwarzkopf

IMS:jac  
encl.

Just arranged for Lombardi to go on vacation 8/10 - 8/25

July 20, 1962

It is respectfully requested that the following rulings be granted:

(1) That the gift by Downtown Gallery will not be deemed to constitute any distribution by Downtown Gallery of its assets to Mrs. Halpert in any year, by way of a taxable dividend, liquidating distribution, or otherwise; and that the gift will result in no other tax liability to either Downtown Gallery or Mrs. Halpert;


(2) That for the year that the agreement of gift is executed, Mrs. Halpert will be entitled to take a deduction for a charitable contribution, subject to the limitations of Section 170 of the Internal Revenue Code, equal to 10 percent of the excess of the then value of the works of art she gave over the then value of her life estate; and that for each subsequent year that she gives an additional 10 percent interest (or greater than 10 percent interest), as above set forth, she will be entitled to a like deduction under Section 170 of the Internal Revenue Code, equal to 10 percent (or such greater percent) of the excess of the value of the works of art at the time of her gift of the additional 10 percent interest (or such greater percent interest) over the value of her life estate at the time of her gift of the additional 10 percent interest (or such greater percent interest);

(3) That for the year that the agreement of gift is executed, Downtown Gallery will be entitled to take a deduction for a charitable contribution, subject to the limitations of Section 170 of the Internal Revenue Code, equal to 10 percent of the excess of the then value of the works of art which it gave over the then value of the estate for the life of Mrs. Halpert reserved by Downtown Gallery; and that for each subsequent year that Downtown Gallery gives an additional 10 percent interest (or greater than 10 percent interest) as above set forth, it will be entitled to a like deduction under Section 170 of the Internal Revenue Code, equal to 10 percent (or such greater percent) of the excess of the value of the works of art at the time of Downtown Gallery's gift of the additional 10 percent interest (or such greater percent interest) over the value of the life estate reserved by Downtown Gallery at the time of its gift of the additional 10 percent interest (or such greater percent interest);

(4) That none of the works of art set forth in the agreement of gift by Mrs. Halpert to Corcoran will be includable in her gross estate after her death, as subject to estate tax, since complete ownership of the works of art vested automatically in Corcoran upon her death;

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 17, 1962

  
Mr. William H. Gerdts  
Curator of Painting and Sculpture  
The Newark Museum  
43 Washington St.  
Newark 1, New Jersey

Dear Mr. Gerdts:

Your letter of July 10th was forwarded to my summer home.

Mr. Stanton communicated with me before the Gallery closed for the summer and I advised him that under the new ruling established by the Bureau of Internal Revenue, no dealer may make an appraisal in relation to a gift of a work by one of his artists--or for any other, for that matter. Such appraisals will clear through the Art Dealers' Association in collaboration with the Bureau. Since there will be no meetings until October, the Shahn valuation will have to be delayed accordingly.

No doubt you read the report which appeared in the Times some months ago threatening to discontinue entirely gift deductions in art based on the many malpractices in recent years. After considerable negotiations the above decision was made.

I am sorry that there will be a delay but I am sure that you will understand that "rules is rules" and that we must abide by them.

I look forward to seeing you in the Fall.

Sincerely yours,

JAMES S. SCHRAMM POST OFFICE BOX 727 BURLINGTON, IOWA

July 20, 1961

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

Thanks so much for your letter of July 17th in response to mine of July 10th. You are a doll, as the saying these days goes, for attending to this kind of correspondence while you are luxuriating in Newtown this summer.

Because my attempt to communicate recently with Charles Alan found him to be off in Europe for what I assume to be the summer and because we have had practically no dealings with Perls, we are inclined to accept your generous offer to obtain appraisals from them on the Calder and the Tam.

Enclosed herewith (the original of this letter) is a photograph of the Calder we propose to give to an institution.

The approximate dimensions of the mobile are in my July 10th letter to you.

Presumably, you will need no more data on our Tam oil than I gave you in that letter.

We don't seem to have a photograph of our Rattner which we purchased from Rosenberg, I think, in 1945. Because it is presently on loan to the State University of Iowa and because I don't happen to have the information here, I can't say precisely when it was painted but am under the impression that it was done in the early 1940's, during the war and only a year or so before we acquired it. It's subject refers to the resistance movement in Europe and it is a beauty! Am asking Frank Seiberling, the Head of the Art Department at Iowa, to have it photographed up there and will send you a print if I can accomplish this.

There is no great rush about having these appraisals but I should like to offer such gifts as we decide to make to these institutions within the next month or two, if possible.

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July 17, 1962

Mrs. John D. Rockefeller, 3rd  
1 Beekman Place  
New York 22, N. Y.

Dear Blanchette:

Finally the Gallery closed down for the summer and I'm enjoying my home in Newtown. However, I had to break up my vacation with a trip to Iowa and now am off to Shelburne, Vermont, to attend the Trustees' meeting. When I return and relax a short time, I plan to drive up to Hancock to go over the Sheeler material. I brought the Philadelphia catalog with me and will make sure of the item number, etc. I will also ascertain the plans of the Hancock Community in relation to the collection and will write you shortly thereafter.

For the time being Sheeler is quite relaxed. As you know, he received a One Thousand Dollar Award and Gold Medal from the Academy of Arts and Letters. This honor pleased him tremendously and was followed almost immediately after with a Citation from the City of Philadelphia which selected him as the artist at the City Arts Festival. I attended the ceremonies and brought back the silver plate duly inscribed. Thus at the moment he is sitting pretty.

When we both get back to the big city, we can discuss his future problem and you can decide what you would like to do. I think you are a very generous person and I am sure that he will appreciate your interest immensely.

Do have a nice summer. My address here is: Eden Hill Road, Newtown, Connecticut.

Sincerely yours,

EGH/ab

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LAW OFFICES OF  
RUBIN, BAUM & LEVIN

MAX J. RUBIN  
FREDERICK BAUM  
ABRAHAM G. LEVIN  
JACK G. FRIEDMAN  
IRVING CONSTANT  
BERNARD STEBEL  
IRWIN H. MOSS  
RONALD GREENBERG

350 FIFTH AVENUE  
NEW YORK 1, N. Y.  
LONGACRE 5-2424

July 19, 1962

Mrs. Edith Halpert  
Eden Hill Road  
Newtown, Conn.

Dear Edith:

I received a letter from Mr. Hamilton in which he stated that they had had an informal conference at the Bureau of Internal Revenue. He stated that on the whole the official's reaction was favorable and the official indicated that he could see no insurmountable difficulties. The official suggested that to have the matter properly presented, the request for a ruling should be signed by you and the Downtown Gallery, and should be presented by Hamilton's firm as attorneys for the Corcoran Gallery.

Accordingly, I enclose herewith an original and copy of the letter which should be signed by you where your pencilled initials appear and then returned to me.

The tax official advised that on account of the backlog of work it would probably be three months before a ruling could be obtained. Mr. Hamilton suggested that perhaps the matter can be expedited, and the official indicated that they would consider this upon request being made.

X I spoke to Mr. Hamilton with respect to the two remaining questions which he had raised. He has now dropped the first question. The second is with reference to the Corcoran employing a curator who shall be approved by you. Some of his directors were concerned that you might insist on too high priced a curator. In order to cover this point, the suggestion is that we add language to the effect that your approval will not be unreasonably withheld. I would think that this is acceptable.

Turning to a different subject, Mr. Oberfest sent me some papers having to do with a purchase by Mr. Russell of a Zorach sculpture. Do you want me to advise you

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**AMERICAN FACTORS, LIMITED**  
HONOLULU, HAWAII

American Factors, Ltd.  
Insurance Division  
Special Accounts Department  
P. O. Box 3230  
Honolulu 1, Hawaii

Re: Tseng Yu-Ho (Mrs. Gustav Ecke); RESTORATION OF PAINTING "Strings  
of Amber"

1. Cause of injury to painting:
2. Date of injury:
3. Description of injury:
4. Description of restoration work performed:

---

The Downtown Gallery  
New York, New York

Prior to publishing information regarding sales transactions,  
restorations or repairs, it is the responsibility of the publisher to obtain permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

ROBERT O. SHOPP

4511 LONEVIEW STREET  
DALLAS 6, TEXAS

July 10th, 1958.

The Downtown Gallery  
52 East 51st Street  
New York  
New York.

Gentlemen:

I am interested in buying Chinese paintings from the Ming Dynasty.  
Large, colorful bird and flower subjects only.

Please advise if you have or can obtain such paintings or screens,  
the price you are asking and also a color photograph of each.

If the paintings do not appear to be suitable, I will return your  
photographs promptly.

I already have four such paintings. The color, detail and work-  
manship is superb. I want at least six more to display in my new home  
on beautiful Mount Gaylor high in the Boston Mountains of Arkansas.

Sincerely,

R. O. Shopp

ROS/dw

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

*The Corcoran Gallery of Art*  
*Washington 6, D. C.*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

July 16, 1962

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

This is to notify you that the Gallery has received Self-Portrait  
by Karl Zerbe from the Birmingham Museum of Art where it was shown  
in the Karl Zerbe Retrospective Exhibition organized by the American  
Federation of Arts.

I have enclosed a copy of the AFA receipt form which we signed.

Sincerely yours,

*Mary H. Forbes*

Mary Hoffman Forbes  
(Mrs. A.R.)  
Registrar

Enclosure

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# New York Shakespeare Festival

1170 FIFTH AVENUE  
NEW YORK 10020  
SACRAMENTO 12 4000

JOSEPH PAPP, PRODUCER

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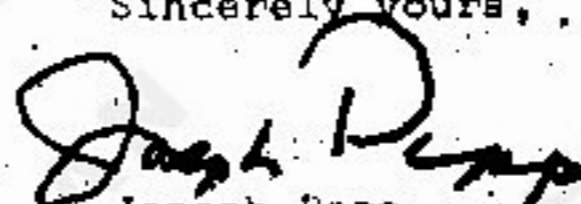
July 13th, 1962

Miss Betty Chamberlain  
Art Information Center  
853 Lexington Avenue  
New York 21, New York

Dear Miss Chamberlain:

I learn with much dismay that the Art Information Center has been cut off from its main support - the Artists' Gallery. It would certainly be an incalculable loss for the Art Information Center to disappear from the scene. There is no other agency performing the clearing house task so desperately needed in the chaotic art world. If there is anything we can do to help muster assistance please feel free to call on us.

Sincerely yours,

  
Joseph Papp

JP:ak

SIX FIFTY FOUR MADISON AVENUE, NEW YORK 21

## ABACUS FUND

WILLIAM K. JACOBS, JR.  
PRESIDENT

July 5, 1962

Miss Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Miss Halpert:

I returned from Europe to find yours of June 26th.

I will make inquiries of the companies carrying my personal property and comprehensive public liability insurance to find out if I am covered. In the interim I believe you should check to determine if your insurance, which you designate as "portal to portal" doesn't mean from your portal to your portal as the type of coverage you infer you have would be most unusual, particularly for any establishment which sends item on approval. I know that I have had many paintings, articles of furniture, etc., etc., etc. delivered to my home on approval and in every case was informed that the article was fully covered from the time it left until it was returned to the premises of the owner.

I will let you know of my findings in due course.

Sincerely yours,



WKJ/HT

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STATE  
UNIVERSITY OF IOWA  
IOWA CITY, IOWA



July 13, 1962

Department of Art

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

Your visit was a great success from our standpoint, and I am only sorry that the rigors of hearing the Princeton caroling and other disturbances may have spoiled what I had hoped would be a pleasant break for you. A number of people have since commented favorably on your talk, which again brought home to me the importance of your getting all this down and in book form, where it will make a fascinating story.

Betty Lou Batkin, the one who is opening the gallery in Des Moines, was thrilled to meet you and told me afterward that she felt very encouraged about her enterprise.

Mrs. Noun - she is the one who started the parade of gifts to the White House - has asked me to inquire whether you might be willing to sell the small Dove Abstraction No. 2, 1910. She already has a Dove landscape, which I presume was purchased from you.

Praise continues to roll in for the show. I have had inquiries both as to whether it will circulate and as to how it was assembled. I have even had some unsolicited praise for the catalog.

We will undoubtedly be buying something from the Exhibition, and I will be getting in touch with you about this later. I am assuming mail will be forwarded to you from the Gallery.

Thanks again for your marvelous contribution to the success of our summer display and for making the arduous trek to Iowa. Let me know your expenses.

Sincerely,

A handwritten signature in dark ink, appearing to read "Frank", with a long horizontal stroke extending to the right.

Frank Seiberling  
Head, Department of Art

FS:ba

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July 13, 1962

Mr. M. B. Kaplansky  
54 Old Park Road  
Toronto 19, Ontario  
Canada

Dear "Kip":

As usual I was pleased to receive a letter from you and was greatly relieved to learn that the pictures arrived. Isn't the Weber magnificent?

Naturally I was disappointed with your less than enthusiastic response to the Tseng-Yu-Ho. I thought it was a dilly. Perhaps after you live with it, and you may do so--at least another month--you may respond to its Oriental understatement more than at first glance. If not, just send it back to mamma. I want all my children to be happy and since I don't paint the pictures (yet!) I won't be offended if it is returned.

The Boigans spent last weekend with me and I enjoyed having them immensely. They are two of my most favored people. They saw me off on the Century to Chicago and we had a quick parting drink in the observation car of the train with rather a messy view to observe: however, it was great fun.

I surely look forward to your visit in September.

Best regards,

Sincerely yours,

EGH/ab

P. S. Thanks for the check.

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July 17, 1962

Miss Betty Chamberlain  
Art Information Center  
853 Lexington Ave.  
New York 21, N. Y.

Dear Betty:

I am enclosing a very formal letter expressing my feelings in reference to the Art Information Center about which I feel very strongly, as you know.

If there is any advantage in showing this to any foundation members, you are free to do so.

Keep up the good work. My very best regards.

Sincerely yours,

EGH/ab

not to publishing information regarding sales transactions, neither are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information, if published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

July 13, 1962

Mr. James H. Elliott, Chief Curator  
Los Angeles County Museum of Art  
Los Angeles 7, California

Dear Mr. Elliott:

We were not able to get a photograph of the Stuart Davis painting Int'l Surface. We are enclosing a reproduction which may be of some help.

As soon as Oliver Baker Associates can locate the negative, if you still wish it, we will send a photo of the painting to you.

Thank you.

Sincerely yours,

Irving Gruber

ig  
enc1

Mr. Edwin Gilbert

pg 2

July 19, 1962

Thus I expect to come back to New York fresh and full of vigor and more important with a new program outlined. No more eighteen hour days and no more grouch. Won't that be nice. Thus maybe I will take you up sometime and fly via Pan Am, the line that has given me my effective slogan when talking to the young generation "the price-less extra of experience." That gets them.

From what I read in Time Magazine you sure missed some odd events at the Venice Biennale. It reminds me of the good old days in Paris when I haunted the Cirque d'Hiver.

Write me soon please. I love hearing from you and Virginia and as usual send my love to you and little Holly.

EGH:gs

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JOHN I. H. BAUR

MOUNT HOLLY ROAD  
KATONAH, NEW YORK

July 21, 1962

Mrs. Edith G. Halpert  
Eden Hill Road  
Newtown, Conn.

Dear Edith:

Many, many thanks for your letter. The paintings are supposed to have been done in Maine, so I shall regretfully relinquish that voluptuous figure recling in the grass for a couple of dead fish and a black pot. Actually it is a very handsome still life called Haddock and Hake and is dated 1927. From your information on the summers spent in Maine, it seems safe to assume it was done there.

I wish we could get over to Newtown but we are just struggling to get away on a little trip and then go to Hadlyme for the rest of August.

Thank you again for your help.

Yours,

*Jack*

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July 12, 1962

Mr. Felix Landau  
702 N. La Cienega  
Los Angeles 69, Calif.

Dear Felix:

So, you have become not only a member of the Art Dealers' Association but also "letters to the editor" character. I read this in TIME on the plane enroute from Iowa where I delivered a lecture. After giving it away for thirty odd years, I am now being paid for talking. What a racket! However, in each instance I find a local gallery gets started as a result and, like you, I believe in the decentralization idea.

Yes, we have both Goats and I will write to the exhibitors to return them to you directly at the close of the exhibition unless they are sold, in which case you will get the check instead. I will also check on Metamorphosis #13 when I get to the Gallery or it may have to wait until John returns as I really want to have a little time to myself during this so-called vacation. Being a service station for the U. S. A. in more ways than one gives me little time to indulge myself in rest. But the time will come, if and when, God willing, I will find a working assistant; if not, I have another idea.

I am glad that you are invigorated and obviously had fun in Europe. Give my best to Mimi and your progeny.

Best regards,

Sincerely yours,

EGH/ab

July 18, 1962

Dear Fred -

Because it did not seem feasible to bring all my files to Newtown now and then I find myself in a state of utter confusion. I know that there are two exhibitions of art in the West. You are arranging one and someone else another. Who the other is I cannot recall at this distance, but I know we discussed it in previous correspondence. Can you enlighten me as I would rather write a letter than go to New York to look at my files? If you do know the answer will you also include the dates of the other exhibition so I can unravel the Price loans? Upon receipt of the information I will then go to New York and dig up the photograph you desire together with all the pertinent data.

Meanwhile I shall weed under my favorite tree for our mutual rest in the neighborhood of August 20th.

And so a bientot,

EGH:gs

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FOUNDED 1885  
KRAUSHAAR GALLERIES

1065 MADISON AVENUE

NEW YORK 35, N. Y.

TELEPHONE 6-8800

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July 7, 1962

Mrs. Betty Chamberlain  
Art Information Center  
863 Lexington Avenue  
New York City

Dear Betty:

I sincerely hope that some means can be found to continue the work that the Art Information Center has been doing.

This is a rather selfish wish, but I have been so important, and it has been such a help to be able to refer to you some of the many inquiries which come to us, and undoubtedly to other dealers and organizations. Much as we would like to be helpful, it is impossible to answer a great number of them — the information is not easily available; and we simply do not have the time it would require to obtain it. Until the formation of the Center there has been no one to whom these questions could be referred.

For the artists and public not familiar with the field it is certainly a tremendous help.

I hope the enclosed donation will help a little, but I realize that in order to function as it should, more substantial help is needed. My best wishes.

Sincerely

*Robert M. M. M.*

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THE FRIENDS of ART  
at COLBY COLLEGE

Sesquicentennial Book Research Director  
Mrs. Elizabeth F. Wilder  
Bixler Art and Music Center  
Colby College, Waterville, Maine  
Telephone: area 207, 872-2791, ext. 215

July 19, 1962

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Final selection of illustrations for the book on Maine Art have been made. My lists are not all in yet, but I do know that we want to illustrate Zorach's RECLINING CAT and am sending you a permission slip to sign and return to me if this is agreeable. If there are others, I will just send slips on to you as I get the word.

Can you give me any information about when Samuel Halpert worked in Maine? Jack Baur has just sent a hurried S.O.S. for this information. I know it was Ogunquit. Do you when Walkowitz and Hirsch were there also? I would be very grateful for any help.

Many, many thanks for all you have done.

Sincerely,

*Elizabeth F. Wilder*

Elizabeth F. Wilder

July 17, 1962

Mr. Sidney Simon, Director  
The University Gallery  
University of Minnesota  
Minneapolis 14, Minnesota

Dear Sidney:

When I returned from two trips--Iowa and Vermont--I found a letter from Miss Maurstad forwarded to my summer home. This was for the attention of John Marin but all the mail is redirected from the Gallery during the two months when we close.

Frankly I am a bit puzzled for, with the exception of three pictures owned by the Marins, these are all in other collections and include a number of artists with whom we have no association--Bleumner, Wright, Stettheimer. May I, therefore, suggest that you write directly to the institutions, including the Dove collage "Portrait of A. S." which belongs to the Museum of Art. The last item, Weber's "Composition with Three Figures" is the property of the Ackland Art Center. Also I do not understand the following about African Sculpture belonging to me.

Perhaps it would be a good idea if you would drop me a note addressing it to Eden Hill Road, outlining your plan so that I can be helpful and can personally take time out in between my trips to stop in at the Gallery. No doubt there are some paintings to be consigned by us as we have a good many of the original Steiglitz.

I am sorry indeed that I was so overwhelmed with last minute work when You came in and could not give you the necessary attention but as you may have noted, the place was somewhat hectic, with dozens of exhibition plans to be carried out while the Gallery was still open. Thus if I can be helpful now, please get in touch with me and do let me know the exact dates of your show.

Sincerely yours,

EGH/ab

*card sent 7/27/62*

I. J. WILINSKY, M. D.

1250 ST. PAUL STREET  
ROCHESTER 21, N. Y.  
CONGRESS 6-6422

July 20, 1962

Mrs. Edith Halperin  
Downtown Galleries  
52nd Street  
New York, New York

Dear Mrs. Halperin:

*4/5*  
Confirming our telephone conversation on the Kunoshy painting which I purchased from you several years ago, my insurance expires on the 28th of this month, and I need an evaluation for my new insurance policy.

*1800-*  
Although you told me that the value is practically three times what the original price paid for, I would like to have what ever you feel the value of the picture is in writing for my insurance company.

Thanking you, and hoping to see you in the fall in New York, I am,

Sincerely yours,

*I. J. Wilinsky*  
I. J. WILINSKY, M.D.

IJW:RL

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 12, 1962

Miss Eleanor H. Hedge  
831 Madison Ave.  
New York 21, New York

Dear Eleanor:

I received your formal letter addressed to "Mrs. Halpert" and am somewhat disturbed about the matter as in the same mail I found your request from Norman Davis for an extension, and another from Sam Hunter explaining the reason for postponing his dates at the Rose Art Museum to the period November 20th through December 23rd. If by any chance I should be able to reach one of several prospective lenders during this time of the year, will try to obtain a substitution (if the above mentioned gentlemen agree to the arrangement) and S. C. Johnson & Son organization foot the transportation bills.

I am in Newtown now and then but am hoping to spend the most of August resting (?) out here. If at any time you feel like a Connecticut visit, do let me know: it would be nice to see you.

Sincerely yours,

EGH/ab

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Art Information Center  
453 Lexington Avenue  
New York 17, N.Y.

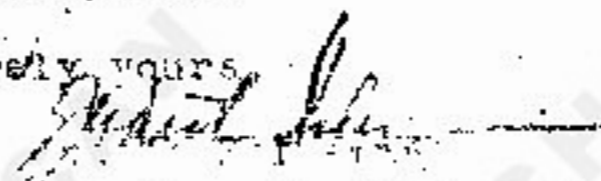
To whom it may concern:

It is to report that the undersigned has been in constant contact with the Art Information Center, and especially with its director, Betty Chamberlain, since the inception of the latter. We should like to stress the idealistic basis and practical purpose of such a center, which was created by a few artistically-minded people, with little national or international support, for the good of the community and reaching well beyond the limits of New York City.

With a service to the community-at-large that covers all pertinent, up-to-date information on artistic activities and artists - hard to find elsewhere - and provides immediate commercial contacts valuable to the consumer as well as to the creative artist, has been accepted as an invaluable tool by many educational, vocational and commercial enterprises. We feel very strongly about the continuation of such a service as that rendered by the Art Information Center, under the supervision of Miss Betty Chamberlain. We ourselves are a neutral element in the entire set-up, but we are convinced that such a service should not be the victim of unforeseen circumstances. The accumulation, documentation and dissemination of knowledge about present-day artistic activities and artists carried out by the Center is essential to a vast community of people, including enterprises, associations, students and the artists themselves.

Once more, we wish to report the idealistic aims of the Art Information Center, realized so graciously and unstintingly by Miss Chamberlain, and we hope that the Center and we herself will find the necessary practical support to enable us to carry on such a complex but practical enterprise.

Sincerely yours,



July 19, 1962

Mr. William H. Lane  
Standard Pyroxoloid Corporation  
Leominster, Massachusetts

Dear Bill:

I am gradually thawing out in Newtown and am now ready to give you the information you so long expected from me, but because I don't have all the records with me I will have to ask you to help me a bit.

Am I correct that you want the Davises rebilled as follows:

MED.

~~REB~~ STILL LIFE to the Foundation at \$15,000

UNFINISHED BUSINESS to you personally at \$9,000

MUNICIPAL to be credited or listed as an exchange to whom?

You also wanted valuations on the two Marins, the Davis EYE LEVEL, and the Dove SUNRISE. Do let me know and maybe you would like to have a very high valuation on the Gorky to be presented to the Corcoran Gallery?

Incidentally I find that we did not bill you for three Doves. They are as follows:

[ STOVE PIPE  
CINDER BARGE AND DERRICK  
FROZEN POOL AT SUNSET

These were taken by you on approval.

I imagine that you are back from your western trip and are rested and gay. I sure would love to have you pay me a visit and will welcome the purr of your motor over this so-called haven. Make it soon. My very best regards.

Sincerely yours,

EGH:ga

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**CROSS & BROWN COMPANY**

522 FIFTH AVENUE • NEW YORK 20, N.Y. • MUHAMMILL 7-0200



July 11, 1962

Mrs. E. Halpern  
Eden Hill Road  
Newtown, Connecticut

Dear Mrs. Halpern:

Confirming our conversation, I am enclosing herewith my personal card for your records.

I hope that your summer is a most pleasant one and free of any unnecessary people to see such as me to relax at your leisure.

Regards,

*William C. Lyle*

William C. Lyle

WCL:sm

Encl. *sm*

ROBERT CHARLES LEVY, M.D.

3180 LAKE SHORE DRIVE · CHICAGO 14, ILL.

July 9, '62

Dear Mrs. Halpert:

Unfortunately, we're in the same boat as you and we don't remember the exact price of the David "Kraussend". I think it was \$1600 and if that is so please save it for us or send it to us whenever you are ready. If that isn't the price please let us know.

Hope you are having a nice summer. Kind regards in which Mrs. Levy joins.

Sincerely

Robert Levy

Price is published information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

M. B. KAPLANSKY  
54 OLD PARK ROAD  
TORONTO 19, ONTARIO

July 3, 1962

Dear Edith,

Enclosed is a cheque for \$500.  
The paintings arrived in good condition.  
We are still very pleased with the  
Weber, but we are not 100% sure  
of the Tseng-Yu Ho.

I have given both paintings away  
to be re-framed. Perhaps they will  
be more attractive after re-framing.

We spoke to the Boigons last  
night and were glad that they are  
well. Heard you celebrated with  
them. Looking forward to seeing  
you in September.  
Love  
Kip

# LOS ANGELES COUNTY MUSEUM OF ART

LOS ANGELES 7, CALIFORNIA • RICHMOND 8-2194

9 JULY 1962

MRS. EDITH HALPERT, DIRECTOR  
THE DOWNTOWN GALLERY  
32 EAST 51ST STREET  
NEW YORK 22, NEW YORK

DEAR EDITH:

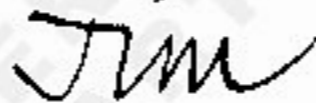
IT IS JUST A LITTLE OVER A WEEK SINCE I RETURNED FROM A SHORT TRIP TO EUROPE TO BE PRESENT AT THE BIENNALE PRE-OPENING RITUAL. I HAD SEEN THE EXHIBITION BEFORE, BUT NEVER THE LAUNCHING.

IN LOOKING OVER THE FOLDER ON MY ARTICLE ON PREMIERE, I FIND THAT, IN SPITE OF MY EFFORTS TO THE CONTRARY, YOU ARE INVOLVED IN HELPING ME GET THE PHOTOGRAPHS. THE OTHER PHOTOGRAPHS I INTEND TO USE I HAVE ORDERED DIRECTLY FROM THE COLLECTORS--MUSEUMS IN MOST CASES. I FIND, HOWEVER, THAT I AM STUCK ON ONE OTHER WORK, THE PAINTING, FOR INTERNAL USE ONLY. 1945. OIL ON CANVAS, 45 INCHES BY 28 INCHES. COLLECTION OF MR. AND MRS. BURTON G. TREMAINE, JR. COULD YOU SEND ME THEIR ADDRESS, SUGGEST WHERE ELSE I MIGHT ORDER THE PHOTOGRAPH OR LEND ME ONE FROM YOUR FILES?

I AM SORRY TO BOTHER YOU ABOUT THIS DURING THE SUMMER HOLIDAY, BUT NOW THAT THE ARTICLE IS FINISHED I AM ANXIOUS TO GET IT TO THE PRINTER AS SOON AS POSSIBLE.

MY BEST REGARDS,

YOURS SINCERELY,



JAMES ELLIOTT  
CHIEF CURATOR AND  
CURATOR OF MODERN ART

JE/AC

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

July 6, 1962

Mrs. Milton Kramer  
1172 Park Avenue  
New York, N. Y.

Dear Helen:

After a few days in Newtown I can attack my folders and am now enclosing the insurance list concentrating, as you will note, entirely on the paintings and sculpture from the Downtown Gallery. As I mentioned, we were unsuccessful in obtaining figures from other dealers as they were either out of town or would not commit themselves without photographs. In such cases I am indicating the items with an asterisk on your insurance list. I would suggest that you double the amounts temporarily and communicate with the various dealers in the Fall.

Sincerely,

EGH/ab  
Encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

July 19, 1962

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Edith:

I know you are on vacation, hopefully in cool Connecticut and without a Hungarian temperament in the kitchen. But I must get this off anyway, which can be answered at your leisure.

In re Betty Ecks's show in Stockholm, I have been going over some of her things here with her, making minor suggestions and recommendations. We would like to show the things which will go on to San Francisco and Stockholm from here before they leave. Is this O. K. with you? It would be in November. Please let me know.

Letters from Jim Foster are enthusiastic all around about the exhibition of the Halpert Collection in Santa Barbara and here in 1963. Thanks so much for writing to him, giving your general approval.

Tomorrow is my first Trustees' meeting since my return; it's too hot to be serious. However, I want the Acquisitions Committee to see the photos of the Kuniyoshi and the Max Weber. I am not very optimistic of any concrete results, but the more often I do this, the sooner we can start getting back into the contemporary field perhaps.

Marjorie and Leilani send their aloha with mine. Peter would, but he's in camp in California, the lucky stiff!

Yours as ever,



Robert P. Griffing, Jr.  
Director

RF0:lh

July 18, 1962

Mr. Lucius D. Battle  
Assistant Secretary of State  
Washington 25, D. C.

Dear Mr. Battle:

Pardon this informal salutation. I am sure there is an "honorable" somewhere, but my New York secretary who knows protocol is not with me in the country.

I am very pleased with your kind remarks, and moreover am delighted that I could make this slight contribution to our cultural picture.

Based on my contacts (abroad and in the gallery) with VIPs in the art world and otherwise I am convinced that it is essential for us to present in our government offices a cultural background to reduce the general impression of materialism. President and Mrs. Kennedy have achieved wonders in this respect, but in the visual arts we have little to show in the way of the current or 20th century accomplishments. Thus I hope this is the beginning of a permanent attitude and will have a continuity.

I am particularly gratified that at long last the political angle is vanishing in connection with culture. The fact that our President invited to the Inaugural about ten members representing each of the arts, literature, music, etc., and included some names listed in the Congressional Record was inspiring. And the fact that you agreed to accept the choice of two museum officials which also included names listed by congressmen Dondero and McCarthy and more recently Walter is a further achievement. How well I remember the statement published in the U.S.S.R. when the reports reached many foreign countries to the effect that a large percentage of the paintings and sculpture were to be withdrawn from the exhibition scheduled for Moscow during the summer of 1959. The U.S.S.R. statement read "Is it possible that the President and Congress of the U.S.A. fear that by sending the selected art exhibition to Moscow we will be converted to communism?" This bit of satire was repeated to me daily and it was my pleasure to point up

(more)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Y  
d  
o  
c

I developed a problem when it  
set about planning to ship  
In the Patio #2 1948 back to you.

I have had quite a debate  
with myself for I find I'm so  
"accustomed to its face" and  
enjoy it so much that regardless,  
I cannot return it for credit.

I am definitely keeping both  
paintings (Red Hills #4,500<sup>00/</sup> and  
In the Patio #2 1948).

Since that is my decision I  
cannot afford the more recent  
O'Keefe It Was Yellow and Pink II  
so will give up that idea. Thank  
you for being good enough to  
be willing to send it on approval.  
Miss Truber wrote giving me  
the price and also sending a  
photograph of it (which I will return

8/3

July 18, 1962

*Downtown Gallery*

C  
O  
P  
Y

Miss Alice King Snavely  
Secretary to Stanley Marcus  
Neiman-Marcus  
Dallas 1, Texas

Dear Miss Snavely:

On my return from a lecture trip I found your letter of July 13th.

I am shocked that my previous correspondence did not reach you and am therefore now enclosing a duplicate copy enumerating the damaged items and listing the insurance valuations as incorporated in our original consignments nos 6581-3; 6585-7. In addition you will find the claim list. In each instance the figure is based on a combination of the repair charge and devaluation. I made the latter minimal as I am eager to get this matter closed and promptly after a year's delay. This incidentally does not include loss of business based on the fact that none of these objects could be exhibited in the gallery nor included in outside exhibitions we organized because they were not salable in their damaged condition.

As I may be in and out of Connecticut I am turning this matter over to our broker, Arthur R. Freeman, 10 East 40th St., New York 16, N.Y. He will be in charge of all further transactions in connection with the claim and I hope this will help to expedite payment. Thank you for your cooperation.

Sincerely yours,

*Neiman - Marcus - asst -  
Frank Mortimer -*

*8/21/62 - called Frank Mortimer  
not in left message -*

*Wm M Mortimer used Harry Woodward N.Y. - pre-arranged*

*Di 9-2900*

*Value - 40,862 -  
Loss - 12,600 -*

EGH:gs  
enclosures

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*11*  
*mb hill*

July 17, 1962

Rabbi Leonard I. Beerman  
484 South San Vicente Blvd.  
Los Angeles 48, Calif.

Dear Rabbi Beerman:

Thank you for your letter which was forwarded  
to me at my summer home.

I am quite sure that there is a print of the  
Decologue at the Gallery and will make sure  
that it is held until the Gallery reopens and  
shipment can be arranged for.

Shahn has produced very few of these as the  
gold leaf process requires considerable time.  
Thus we dole them out gingerly and I know that  
of the last group of three that he delivered,  
only two were released. Thus you will be  
receiving this print in September.

My very best regards to you and Mrs. Beerman.

Sincerely yours,

EGH/ab

*✓✓✓*  
*✓✓✓*  
*✓✓✓*

not to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
artwork is living, it can be assumed that the information  
may be published 60 years after the date of sale.

*12th Street  
list as owned by  
G.C. gallery, Buffalo*

OK  
NB

July 13, 1962

~~Mr. James N. Goodman, Director~~  
G. Contemporary Paintings  
The Park Lane, 33 Gates Circle  
Buffalo 9, New York

Dear Mr. Goodman:

As I advised you, the photographs were sent down to Stuart Davis but he indicated that he had no interest in acquiring them, nor did he feel that he should as he still has a good many similar examples in his own collection.

He believes that all these were produced approximately in 1917 as indicated on three of the photographs and, of course, there is no question about their authenticity so that you can go ahead and do what you can about placing these honorably. You undoubtedly know that there have been so many fakes around that many of the younger dealers are getting scared.

Would you mind if I retained the photographs for our records? You may send me the bill for these. Otherwise I will return them on request.

Again I want to express my gratitude for your cooperation.

Sincerely yours,

EGH/ab

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July 17, 1962

Mr. Reginald Poland  
Director of the Museums  
Atlanta Art Association  
1280 Peachtree Street, N. E.  
Atlanta 9, Georgia

Dear Reginald:

I was interested to learn that you are having the Garbisch Collection in Atlanta.

I would suggest Mary C. Black as the speaker. She is the Director of the Abby Aldrich Rockefeller Folk Art Collection in Williamsburg and, naturally, is well equipped. Besides, she is a very charming person and should be a howling success.

Because I was so closely connected with the Williamsburg Collection from the outset, I had occasion to see a good bit of Mary and therefore repeat that I feel she would be ideal. She can also give you some idea about the honorarium.

I look forward to seeing you in Atlanta.

Sincerely yours,

EGH/ab

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# ARTHUR R. FREEMAN

INSURANCE BROKER AND ADVISOR  
TO INDUSTRY

TELEPHONE MURRAY HILL 3-8510-11  
3-12-13-14

10 EAST 40TH STREET  
NEW YORK 10, N. Y.  
July 17, 1962

Mrs. Edith G. Halpert  
Eden Hill Road  
Newtown, Connecticut.

Dear Mrs. Halpert:

Re: Downtown Gallery, Inc.  
Damage to Painting - \$6,000.00.

I am pleased that you finally saw a check for \$6000. for the Davis painting.

I notice at the bottom of the copy of the letter that was sent to you by the Milwaukee Art Center that they ask you as follows:

"Will you also please advise us to whom you wish us to make our check in the amount of \$6000.? This will be sent to you immediately upon the return of insurance company's check."

The Phoenix of London check was yours and not the Brewsters'.

We will let you know about the Brewster claim as soon as we have some offer from their Insurance company.

Very truly yours,

ARTHUR R. FREEMAN

BY: 

AF/gs

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Please send it on, in as much as  
we wish to get it into the  
catalogue.

With love  
J.

P.S. What with that  
Shahn Day Hamerkold drawing?  
J.

2004 A Stillionsville Road  
Albany, Georgia  
July 22, 1962

Edith H. Halpert,

I am a Lieutenant stationed here at Turner AFB, USAF and engaged in a paper on one of our modern American artists, Charles Sheeler. As well as a student I am an amateur painter, and Mr. Sheeler's work I have found most inspiring and provocative.

However, my research has come to a grinding halt of late - because I'm unable to find any place a color print or reproduction of his famous "California Industrial". This work is of particular importance in my paper, as much of my expounding is built around this one painting. My paper is illustrated, so to speak, and I've secured prints of several of his other key works i. e. "Falling Stock" and "Golden Gate" - but the aforementioned "California Industrial" has stymied me everywhere

to you under separate cover.)<sup>3</sup>  
I hope to be in New York in late October and will look forward to seeing you then. Perhaps, by then I can consider something more -

I also, returned to you the print in color of O'Keefe's Cross With Red Heart. It is a magnificent thing, but too tall and not just right for the place we had in mind. Thank you also, for sending that. We are in no rush about a painting for this particular place, so will have that in mind also when we see you in October -

I hope I am clear. I will not return On the Patio II and will keep Red Hills With Pedestal.

I will give up the idea of having it was yellow and Pink II sent on approval. Thank you for

Mr. Lucius D. Battle

pg 2

July 18, 1962

the fact that none of the works of art had been removed. The subsequent attitude was that for various reasons the exhibition was a most effective expression of democracy. Incidentally this show had an enormous effect on the Soviet artists. You may have read of the attack on the Artists Union of the U.S.S.R. and the request that abstract art (now rampant in Russia) be exhibited despite the previously accepted connotation that abstraction was a symbol of the degradation of capitalism.

C  
O  
P  
Y  
Forgive this long diatribe, but I feel it is important to emphasize our progress in the international circle. Some day if you are interested and have time to spare I would like to talk to you about this further as I have a great deal of material assembled during the past years. In closing may I say that I enjoyed very much our meeting and your making this happy conclusion possible.

Sincerely yours,

EGH:gs

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July 19, 1962

Miss Pearl M. Greenbaum, Bursar  
Milwaukee Art Center  
750 N. Lincoln Memorial Drive  
Milwaukee 2, Wisconsin

Dear Miss Greenbaum:

I received your letter of July 9th when I returned from a trip. Being in Connecticut for the two months of July and August there has been quite a bit of round about correspondence and this morning I received the check with Stuart Davis's endorsement. Mine follows - and as you request this is being sent to you by registered mail.

Since the painting was consigned by the gallery would you be good enough to have the \$6,000 check made out to the Downtown Gallery and please mail it to my summer address - Eden Hill Road, Newtown, Connecticut.

Sincerely yours,

EGH:gs  
check enclosed

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

#122 oil framed 1961

July 17, 1962

Dr. Robert C. Levy  
3180 Lake Shore Drive  
Chicago 14, Illinois

Dear Dr. Levy:

Just by coincidence I obtained the information the day before your second letter arrived (dated July 9th). I was on my return trip from the University of Iowa where I lectured and stopped off in town for twenty-four hours. It was then I checked the figure on the Stuart Davis.

The figure I quoted you was \$1900.00 and if this is all right with you, I can arrange to have it sent when I am next in New York. As usual, the payments can be made gradually. Do let me know your decision at your earliest convenience.

I have finally returned from two working trips and am now hoping to have a real vacation before the summer ends.

My best regards,

Sincerely yours,

EGH/ab

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July 13, 1962

Miss Anne Cronin  
Office of William Benton  
Encyclopaedia Britannica  
342 Madison Avenue, Suite 702  
New York 17, N. Y.

Dear Miss Cronin:

When I returned from a lecture trip to Iowa I found  
the reply from Hugh Williams of Auburn University.  
It reads as follows:

"Thank you for your letter of June 29, 1962  
pertaining to the exchange of Auburn University's  
CIRCUS GIRL by Kuniyoshi for Senator Benton's  
Kuniyoshi BATHER WITH CIGARETTE.

"Under no circumstances are we at Auburn University  
interested in exchanging or selling the Kuniyoshi  
that we have in our collection."

That sounds very official and permanent but you might  
suggest to Senator Benton that BATHER WITH CIGARETTE  
is such an outstanding painting which became available  
from the widow after much cajoling on my part. We  
had it earmarked for a museum but I know Senator Benton's  
collection is in that classification.

The Gallery is closed during July and August and in the  
event that you want to communicate with me, please use  
my summer address: Eden Hill Road, Newtown, Connecticut,  
Telephone: 426-4508, Area Code 203.

Sincerely yours,

EGH/ab

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both sides and purchase involved. If it cannot be  
established after a reasonable search whether an artist or  
artwork is living, it can be assumed that the information  
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A non-profit organization supported by voluntary contributions. Founded in 1936, The Artists' Gallery and Art Information Center supplies information in the field of contemporary painting and sculpture and exhibits the work of mature artists, so that this work may be seen by the public and eventually sponsored by commercial galleries. Contributions are tax deductible.

## THE ARTISTS' GALLERY AND ART INFORMATION CENTER

855 LEXINGTON AVENUE, NEW YORK 21, N. Y. TELEPHONE: RE 4-7945  
RE 4-4740

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\*Deceased

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July 20, 1962

Dear Edith,

That is a fine letter you sent me, and I thank you very much indeed.

There is a very promising nibble from a foundation which may give me \$1,500 a year for 3 years if I can get matching funds for the same period. I don't know much about these things, but would think it would be easier to get the other half once there is a promise of the first half. \$3,000 is what I've had from Artists' Gallery - I carry the rest on my business.

Should you happen to hear of any suitable space - I only need 8 x 12 feet for desk and file space - I will have to move from here on October 1. I've been paying Artists' Gallery \$40 a month.

I hope you are having a fine summer. With much appreciation -

Very sincerely,

Betty

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# GUMP'S

Agents In:

AGRA  
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FLORENCE  
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MANILA  
MUNICH  
PAPEETE  
PARIS  
RANGOON  
TAIPEI  
TEHERAN  
TOKYO  
VIENNA

7/3/62

Mrs Edith Greger Halpert  
Eden Hill Road  
Newtown, Conn.

Dear Edith:

We are up, open, and I might say very handsome. I rather doubt that any of the museums have had any more traffic than we have today. The enclosed photos are just quick Polaroid shots to give you an idea of the show. I will get some better ones off to you later.


As I am behind on paperwork, your blue receipt forms are just being mailed. I am sending them to the gallery trusting that you would not want to be burdened with them in Connecticut, and that someone receives mail in N.Y..

The thought of rest must sound good to you, but we are just selfish enough to still hope that you would come to San Francisco sometime this month.

Again let me say how much Mr. Gump and all of us appreciate your time and effort making it possible for us to have this show.

My best personal regards.

Sincerely,

  
Helen Beninger

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INSURANCE BY NORTH AMERICA

Insurance Company of North America  
Life Insurance Company of North America  
2501 Grand Avenue, Des Moines 12, Iowa

July 11, 1962

*put ch 1/15*  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

RE: GTS #S68895-7  
162 TR 15304a  
Edmundson Art Foundation, Inc.  
1FA 35658  
D/E 3/22/61

Attention: Edith Gregor Halpert

Gentlemen:

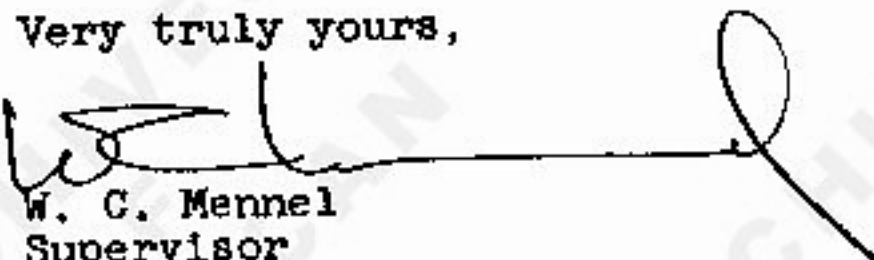
Thank you for your letter of June 29, 1962.

We must have legal evidence of value, however, and we wonder if your gallery or some other expert has ever appraised the subject painting "The Sea."

If this is an estate matter, perhaps the Dove Executors have such an appraisal.

We will appreciate your advises.

Very truly yours,

  
W. C. Mennel  
Supervisor

WCM/ev  
cc/General Traffic Service Company  
New York, New York

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Prentice-Hall, Inc.

EXECUTIVE OFFICES

Englewood Cliffs, N. J.

WINDSOR 7-1000  
AREA CODE 201

July 9, 1962

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of June 8 concerning our projected use of Ben Shahn's drawings in our Rosenberg-Bensman sociology textbook. We have decided to use just the one picture, "Children of the Streets." The price you mention, \$100.00, will be all right with us.

If you can send me an 8 x 10 glossy photograph of the drawing, it would be greatly appreciated. Otherwise, I guess we can reproduce it directly from the book Ben Shahn: His Graphic Art.

I wish we could use Mr. Shahn's work exclusively to illustrate this book, but the authors - after much consideration - decided that the varying styles and approaches of 16 different artists would best suit the writing in the book.

Sincerely yours,

*Nancy O'Donohue*

Nancy O'Donohue, Editor  
Project Planning Dept.

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MUSEUM OF ART OF OGUNQUIT

SHORE ROAD, OGUNQUIT MAINE

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HENRY STRATER, Director

EVERETT MANN, Curator

FRANCIS MANN, Secretary

to the Director

Telephone: Wills Midway 6-2174

July 2, 1962

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, 22, N.Y.

Dear Mrs. Halpert:

Thank you for your kind cooperation  
in lending the paintings listed below to the  
Ogunquit Museum of Art for its 1962 summer  
season:

"Autumn Twilight" - by Kuniyoshi  
"Patio Door with Green Leaf" - by Georgia O'Keeffe  
"Toccata and Fugue (Bach)" - by Ben Shahn  
"Figure with Bird" by Max Weber  
"Woman with Parrots" - by Charles Demuth  
"Little Woman" - by Alexander Brook

I think you will be pleased to know that  
we are having a very large attendance, and I  
suspect there are few situations where the paint-  
ings would be seen and enjoyed by so many people.  
Our exhibition is of course dependent on the very  
fine spirit of cooperation which we have enjoyed  
with galleries and museums throughout the country.

Under separate cover we are sending a  
copy of the catalogue of our current exhibition.  
We hope very much that you and members of your  
staff may have the opportunity to visit the  
Museum during the summer. We are indeed grateful  
for the loan of the paintings.

Sincerely yours,

*Henry Strater*

Henry Strater  
Director

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16,000  
last summer

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July 3, 1962

I. M. Schwarzkopf, Inc.  
110 East 42nd St.  
New York 17, N. Y.

Dear Mr. Schwarzkopf:

I am now at my summer home--Edin Hill Road--and am writing to tell you how utterly disappointed I am that the hot water situation had not been corrected. There is no one in the building now and I certainly don't want to spend a few days in the city supervising the job which I am sure will entail entering my apartment and the fourth floor. This has been hanging on so long that I need say nothing about it after the many calls and letters. I frequently expressed my disappointment that nothing is attended to in the house unless I myself make the calls.

The heat has been turned off for some time and as far back as two months ago we discussed this for the last time and I was sure that everything would be taken care of before I left. I am really weary of phoning and writing and feel that you have not been paying much attention to us. Even the matter of the gas stove on the third floor has been left untouched. Thus I am rather shocked that you asked for an increase and I think we should have an understanding in writing about what the management incurs. After all, we do not bother you about the Gallery problems. These are taken care of directly. The fourth floor is still unused because it is a mess and we can't possibly do anything until the walls are covered up in the bathroom.

I have had little and messy water in my bathroom on the third floor. This has been a great irritant and an unnecessary one as the plumbers went through a very expensive process to give me this additional difficulty, to say nothing of the expense involved in the retiling.

Won't you please write me at the Connecticut address and let me know what your plans are so that I can relax and enjoy my vacation.

Incidentally, the heating system no doubt has to be cleaned before September. I want to arrange with Bill about his vacation this week. He will be there definitely through July 13th and we will have to have Lombardi take care of the halls and the refuse. There is no object in engaging him until I know when he should start. I hope to hear from you promptly.

Sincerely yours,

EGH/ab

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# leo baack temple

484 SOUTH SAN VICENTE BOULEVARD

LOS ANGELES 49, CALIFORNIA

TELEPHONE OLIVE 3-8870

Rabbi Leonard I. Beerman  
Cantor William Sharlin

July 11, 1962

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Past President

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York City, New York

Dear Mrs. Halpert:

I should like very much to secure for the Temple the Shahn Ten Commandments, the print of the sketch which Martha and I are privileged to be slowly paying you for.

Every good wish for you from all of us.

Cordially,



Rabbi Leonard I. Beerman

LIB:bd

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# ARTHUR R. FREEMAN

INSURANCE BROKER AND ADVISOR  
TO INDUSTRY

TELEPHONE MURRAY HILL 3-8510-11  
3-12-13-14

10 EAST 40TH STREET  
NEW YORK 16, N. Y.

July 6, 1962

Miss Edith G. Halpert  
Eden Hill Road  
Newtown, Conn.

Dear Miss Halpert,

In reply to your letter of June 29th, please be advised as follows:

- 1.- The Homeowners policy presently in force automatically covers the contents of your home for fire and theft, both while on the premises as well as "away from the premises". In other words, should some youngsters steal or damage the lawn furniture, the policy as presently written would cover you.
- 2.- You have one comprehensive policy in force covering the building and contents at Connecticut, as well as the contents of your New York apartment. The liability coverage applies to both locations.
- 3.- The Compensation insurance for a servant covers both at New York as well as Connecticut.

We trust that the above answers all your questions.

Very truly yours,

ARTHUR R. FREEMAN

BY Miles Appel

HA/gg

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